



Mus. Th.
870^t

Dresler.







302 **M V S I C Æ** 27 2

PRACTICAE ELE

menta in vsum Scholæ

Magdeburgen-

sis edita,

A

M. GALLO DRES.

lero Nebrao.



CVM GRATIA ET PRIVILE-

gio Illustriss: Principis ac Domini,

D. Augusti Ducis Saxo-

niæ Electoris, &c.

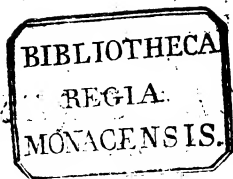
Ad quinquen-

nium.

M A G D E B U R G I

Excudebat VVolfgangus Kirchner,

Anno M. D. LXXV.



BIBLIOTHECA

REGIA.

MONACENSIS.

**N E V E R E N D O
IN CHRISTO PATRI
AC DOMINO, DOMINO PETRO
Vlnero Gladebachio, Imperialis Mona-
sterij in monte Parthenopolitano
Abbati digniſſ: Domino
ſuo clementiſſimo,
S. D.**



RECTE ET ELE-
ganter clariffimus
vir Henricus Gla-
reanus ſcripſit: Si-
cut in Grammatica
oratio, & in Diale-
ctica argumentatio,
ita & in Muſica Modi primum obti-
nent locum. Nam omnes non prorsus
inſulſæ & abſurdæ cantiones ex Mo-
dis, quos noua appellatione Tonos voca-
mus, tanquam ex certo fonte & capite
effluunt, & deriuantur. Non poſſunt

autem Modi aliter doceri aut disci, quàm
ex diligenti & accurata obseruatione
Toni & Semitony minoris. Modorum
enim varietatem horum interuallorum
discrimen efficit, quo neglecto vera &
genuina Musica aut fœdè corrumpi-
tur, aut prorsus amittitur. Inuentæ sunt
igitur ab erudita vetustate artificiosæ
diuisiones diateffaron & diapente ad
semitoniorum positum deprehendendum
maximè necessariae. Hæ quam diu in
scholis manserunt, mansit etiam solida
Modorum cognitio, vt ex Franchino
et aliorum literatorum scriptis apparet:
amissis verò iisdem admissæ & receptæ
sunt ineptæ & falsæ transpositiones in
cantu duro, ad quintam, aliâq; id genus,
quibus in hac arte nihil absurdius dici
aut existimari potest: Tandemq; in eum
res deducta est locum, vt in scholis pau-
cissimi

cisſimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hætenus editis ſatis eſt perſpicuum.

Verùm cum artes ſint dona Dei & ad excolendam & conſeruandam ciuilem vitam neceſſariæ, imprimisq; Muſica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroas, quorum opera obſcuratam collapsamq; religionem & liberales artes in lucem reuocauit & inſtaurauit, clariſſ: Virum Heinricum Glaſſeanum, cuius modò mentionem fecimus, excitauit, qui ex veterum Græcorum & Latinorum ſcriptis hanc præcipuam Muſicæ partem magna cum laude & felicitate repurgauit & reſintegravit: Neq; tantum octo Modorum fundamenta patefecit & oſtendit, ſed his alios etiam quatuor ſuperad-

didit *Lydium*, *Hypolidium*, *Æolium*
& *Hypoæolium* veteribus non ignotos.
Ita quidem ut Theoriam singulorum
monstratis fontibus explicaret, & præ-
stantes artifices sua manu ductione in-
strueret, adiuuaret & impelleret, ut
eosdem suauissimis exemplis excolerent
& illustrarent. Quem laborem doctissi-
mi viri æquum est, ut grato animo
agnoscamus, posteritati commendemus,
& Iuuentuti quam ad scholarum et Ec-
clesiarum ministeria suscepimus insti-
tuendam, tanquam per manus trada-
mus.

Ideoq; sæpè optavi, ut eruditus ali-
quis, qui Methodum docendi calleret,
& Musicæ artis non esset imperitus, do-
ctrinam Modorum ex D. Glareani
opere, quod præceptoribus potissimum
scriptum videtur, depromptam, ad pueri-
lem

tem eaptum accommodaret, paucis & succinctis regulis conuenientia exempla adhiberet, totamq; artem compendio traderet.

Sed cum præstantes artifices alijs laboribus intentos, diutius cum detrimenta nostræ scholæ, in qua meo loco Musicam doceo, præstolari, & amicorum creberrimis literis id ipsum quod ab alijs expecto á me flagitantibus, in posterum respondere verecundè non possem: Malui doctrinæ & Iudiciij mei, quæ fateor in me admodum esse exigua, periculum facere, quam infidelis præceptoris & amicitiae parùm officiosæ nomine, male audire, & conscripsi, quanta potui breuitate et perspicuitate libellum Musicum, in quo vsitatis & vulgaribus canendi præceptis doctrinam Modorum adiunxi, & cum nostra tempestate

*Chromaticum Musices genus paulatim
ad antiquos vsus reducatur, de Semito-
nijs alijsq; interuallis suo loco commone-
factiones pueris nonnullo emolumento
futuras, adieci.*

*Etsi autem nihil de necessarijs præ-
ceptis à me omissum esse arbitror, & si
alicubi Lectori non satisfaciam, & stu-
diorum meorum rationem & propera-
tam editionem me excusatura esse spero:
Tamen oro & obtestor omnes doctos vi-
ros, qui Musicam amant & intelligunt,
& me ingenij sui industria & iudi-
cij dexteritate antecellunt, quales hæc
ætas, Dei beneficio, multos habet, vt in-
genuè et candidè de ijs, quæ desiderant,
me admoneant, & doceant, & scripto
aliquo elaboratori, illustriori & faci-
liori de hac doctrinæ parte præcipi-
ant, & quàm primum meum libellum*
ex mas

ex manibus discentium excutiant. Mihi tali labore nihil erit gratius, nihil iucundius. Omnes enim artes tum demum incrementa sortiri solent, cum multi eas excolere incipiunt.

Itaq; in Panegyrico prudenter Isocrates inquit : Si existimo, cum cæteras artes tum eloquentiæ studium maxime auctum iri, si honorati atq; in admiratione sint, non id à quibus primis sit initium dicendi profectum : sed hi qui singulas orationum partes optimè perfecterint. Et in Euagora. Artes & omnia cætera aucta esse videmus, non per eos, qui vsitata retinuerunt, sed eorum opera qui correxerunt, locoq; mouere praua omnia non dubitarunt. Imò qui subtiliter factum emendat : laudabilior est eo, qui primus inuenit, ut Iurisconsultorum leges decernere audio.

*Quapropter velim vt multi artifices in
Musica illustranda elaborent,*

*Cum autem sciam Reuerende D.
Abbas, T. R. Dignitatem Musicae
studia magnificare, admirari & foue-
re, magnaꝫ me ob huius artis professio-
nem beneuolentia complecti (Sicut &
singulis meis collegis omnia humanita-
tis & Christianae dilectionis officia,
cum insigni quadam animi leticia prae-
stas) non occurrit in praesentia, cui ma-
gis quam T. Reuerentiae aut deberem
aut possem hunc libellum dedicare,
eamꝫ debita animi reuerentia oro, vt
hoc chartaceum munusculum, tanquam
significationem alicuius erga se grati-
tudinis aequo animo accipere, eiusꝫ pa-
trocinium suscipere dignetur. Quod si
T. Reuerentia fecerit, vt facturam
esse*

*esse non dubito, etiam propter T. R.
nominis auctoritatem, hunc meum labo-
rem nostræ Iuuentuti & Vicinis scho-
lis commendatiorem & gratiorem fore
confido. Benè in Domino nostra*

Iesu Christo vale. Magde-

burgi é schola nostra,

Calendis May,

Anno

M. D. LXXI.

T. R.

Addictiſſ:

Gallus Dreslerus M.

CAPVT. I.

Quid est Musica Practica?

Est ars recte & suauiter canendi.

Quotuplex est?

Duplex { Choralis &
Figuralis.

Quid est Choralis?

**Quæ simpliciter singulas Notulas
æqua temporis mensura pronunciat.**

Quid est Figuralis?

**Quæ cantum tractat non modo vae-
rijs institutum Notulis, sed etiam plurimis
vocibus in imo & sublimi consonanti-
bus.**

CAPVT II.

De

De Figuris.

Quid vocant Musici Figuras?
Notulas & Pausas.

Quomodo pinguntur Notulae
Choralis cantus?

Veteres quadrato & obliquo corpore, sed denigratas scribebant, recentiores puncta quadrata, clauos & vncos pingunt.

Quot sunt Notulae Figuralis
Cantus? Octo.

Maxima

Longa

Breuis

Semibreuis

Minima

Semiminima

Fusa &

Semifusa



In his
signis



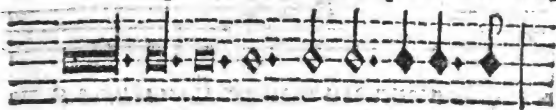
Valet vsi-
tatis tan-
tibus.

Tactu vsi-
tato men-
surantur.

Quid significant puncta à tergo
Notulis ascripta?

Augent

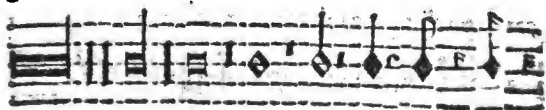
Augment eas dimidia parte valoris.



Quot sunt Pausæ Figuralis

Cantus?

Septem. Quælibet enim Notula
suam habet Pausam excepta Maxima,
quæ in duas Longas resoluitur.



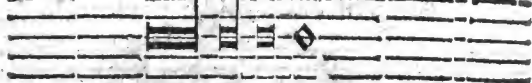
Quid est Ligatura?

Est simplicium Notarum per tras
tus debitos ordinata coniunctio.

*Quot Notulæ inuicem col-
ligantur?*

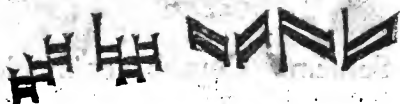
Quatuor { Maxima,
Longa.
Brevis &
Semibrevis,

Quot



Quomodo pinguntur Ligaturæ?

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens
rarius usurpatur.

Quotnplexes sunt Ligaturæ?

Triplices { Initiales
Mediae &
Finales.

*Quod traduntur regulæ de
Initialibus?*

Quatuor,

1.
Prima carens cauda brevis est sur-
gente secunda,



2. Pri

Prima carens cauda longa est labens
 le secunda,



Estq; brevis caudam si laeva parte reo
 mittit,



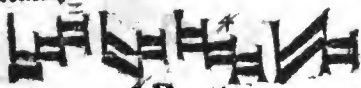
Semibrevis prima est sursum cauda
 ta sequensq;



Quot traduntur regulæ
 de Medijs?

Vnica.

Qualibet e medio brevis est vna ex
 cipienda, Videlicet quæ sequitur sursum
 caudatam,



↑ B

Frano

Franchinus Musicus doctissimus gra-
uiter reprehendit eos qui contra veterum
consuetudinem longam in medium reci-
piunt,

*Quot traduntur Regulæ
de Finalibus?*

Tres.

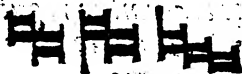
1.

Ultima conscendens brevis est qua-
cumq; ligata.



2.

Ultima dependens quadrangula sit
tibi longa.



3.

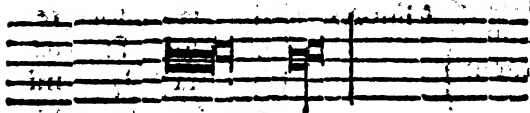
Est obliqua brevis semper finalis ha-
benda.



Quo-

Quomodo cognoscuntur Maxi- ma & Longa ligata?

Maxima ex sui corporis perpetua
magnitudine, & Longa ex Media virgu-
la, quæ semper dextera est habenda, co-
gnoscuntur.



CAPVT III.

De Clauibus.

In p[er]p[etua] p[er]p[etua] in cum p[er]p[etua] p[er]p[etua]
Quid est Clauis?

Est constitutio ex litera & voce, li-
nearum aut linearum interuallo adharens,
vocis humanæ eleuationes & submissio-
nes indicans.

Quot sunt Claues?

Viginti, quæ in Schala sic collo-
cantur.

B 3

Gemis

Diui- dun- tur in	Geminatas	e e	la		
		d d	la	sol	—
		c c	sol	fa	
		b b	fa	mi	
		a a	la	mi	re
		g	sol	re	ut
	Minores	f	fa	ut	
		e	la	mi	
		d	la	sol	re
		c	sol	fa	ut
		b	fa	mi	
		a	la	mi	re
	& Graues	G	sol	re	ut
		F	fa	ut	
		E	la	mi	
		D	sol	re	
		C	fa	ut	
		b	mi		
		A	re		
		F	ut		

Sicut sunt septem discreti soni, ita etiam sunt septem Clauēs essentialēs a b, c, d, e, f, g, quæ per Diapason, id est, octauam & Disdiapason quoties opus est repetuntur.

Nam de Octauis idem est iudicium.

Est

Etsi autem in longissimum spacium
Schala posset produci, septem literis cum
vocibus suis subinde repetitis, tamen
Musici contenti sunt enumeratione via-
ginti clauum, quod humanæ vocis limi-
tes intra has vocis limites intra has probe
contineantur.

Ex amplexibus
Quot sunt Claves signatæ?

Quinq; f c g b rotundum & 4 qua-
dratum, quæ sic signantur.

Quot sunt Claves signatæ?
Quinq; f c g b rotundum & 4 quadratum, quæ sic signantur.

<i>In Choral.</i>		<i>In Figurali.</i>	
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Cur dicuntur signatæ?

Quia in exordio & in medio can-
tarum per certas figuras expressè signan-
tur.

Quot sunt Claves signatæ?
Quinq; f c g b rotundum & 4 quadratum, quæ sic signantur.

Quotuplices sunt?

Duplices.

Externæ & Internæ.

Quæ dicuntur Externæ?

C F, & G.

Quæ Internæ?

b rotundum & h quadratum.

*Quomodo differunt externæ clau-
es signatæ ab internis?*

Externæ in exordio cantilenarum collocantur, & positum reliquarum clauuium demonstrant, Internæ autem medio inferuntur, & nihil aliud quam Mi & Fa significant.

Regula de internis clauibus signatis,

Internæ claues signatæ ante notulas collocatæ in totam lineam vel spacium cui

cui adherent, medio autem insertæ, tantum in proximam notam vim suam exerunt,

CAPVT HH.

De vocibus Musicalibus.

Quid est vox Musicalis?

Est syllaba quædam literis Musicalibus adiuncta, qua clauium intensiorem & remissionem exprimimus.

Quot sunt voces?

Sex.

Vt, Re, Mi, Fa, Sol, La.

Has syllabas Guido Musicus ex Hymno sancti Iohannis desumpsit.

Vt queant laxis

Mira gestorum

Solue reatum

Resonare fibris,

Famuli tuorum,

Labij polluti

Sancte Iohannes.

B 4

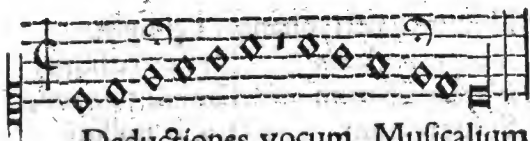
Quos

Quomodo differunt hæ voces?

Mi & Fa distant inter se per Semitonium minus, Reliquæ voces omnes per tonum inter se distant.

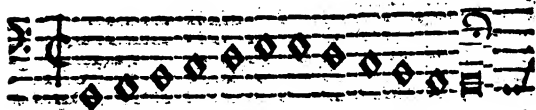
Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuventuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu in hac arte progredi cupiunt, Tonum & Semitonium minus recte discernere & pronunciare discant,

Exercitium vocum Musicalium?



Deductiones vocum Musicalium
per totâ schalam ab ingenioso viro olim
inuens

inuentas apponam, vt pueri vſitatis inter-
uallis affueſcant.



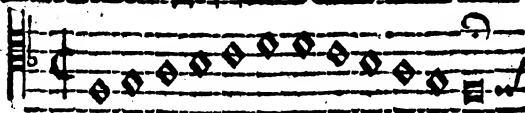
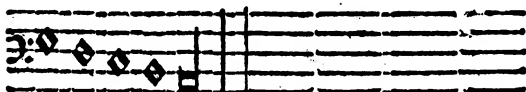
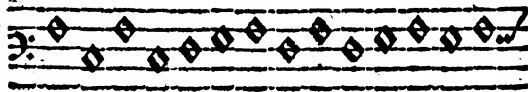
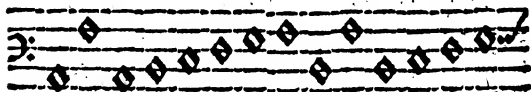
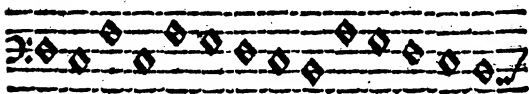
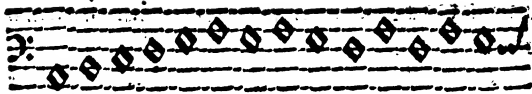
Primæ deductionis Exemplum.



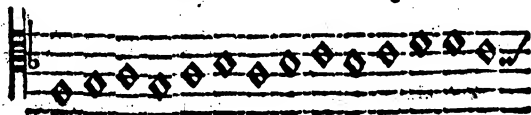
Secundæ deductionis Exemplum.

B. 5.

Ter



Tertia deductionis Exemplum,



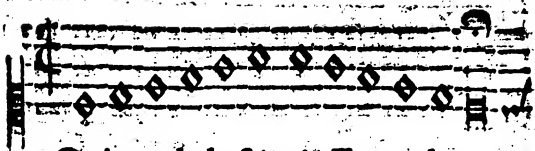
Quare



Quartæ deductionis Exemplum.



Quintæ

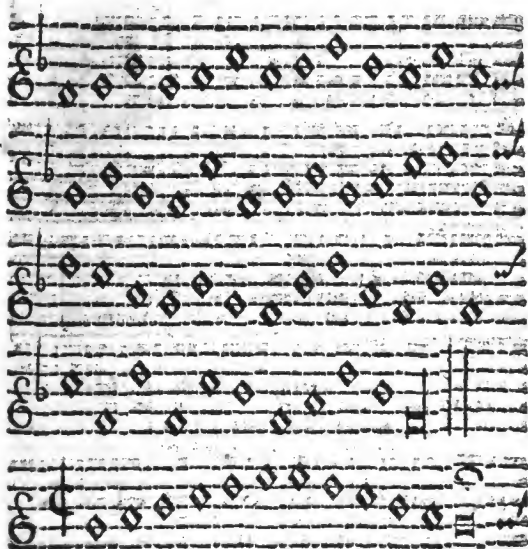


Quintae deductionis Exemplum.

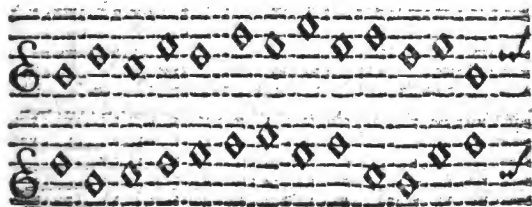


Sextae deductionis Exemplum.

Septi



Septimæ deductionis Exemplum.



EXER.



EXERCITIA VQ.
cum Musicalium.

PRIMVS DISCANTVS.



SECVN

Secundus Discantus.

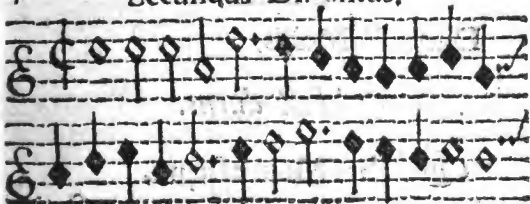


ALIVD.

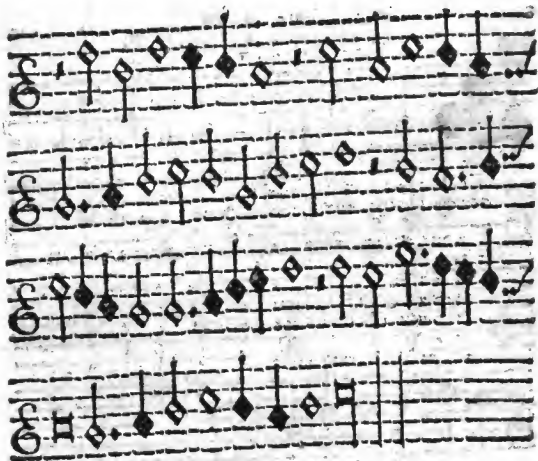
Primus Discantus.



Secundus Discantus.



CAPVT



CAPVT V.

De diuisione Cantus.

Quotuplex est Cantus?

Duplex,

Durus & Mollis.

Quid est durus.

Qui habet Mi in b fa mi,

Quid

Quid est Mollis ?

Qui habet fa in clauē bfa mi.

Vnde cognoscitur Cantus durus ?

Quando in regione b nihil est signatum.

Vnde cognoscitur Mollis ?

Ex b rotundo ante notulas vna cum clauē signata in propria regione ascripto.

Cur inuenta est hæc Dis-

uisio ?

Propter transpositionem Modorum. Nam omnis cantus durus est regularis, & omnis cantus mollis est transpositus, quæ de re infra in secunda parte plura dicemus.

Quid vocant Musici si-

etum cantum ?

Quando in clauē aliqua peregrina vox canitur, quæ per b rotundum aut h quadratum significatur : Vt si in Ela-

C

mi

mi, fa aut F faut Mi cantantur. In talibus
cantonibus Internæ clauēs signatæ pri-
mum obtinent locum, secundum quas re-
liquæ voces formantur. Exempla cantus
Duri & Mollis, in sequenti capite repe-
ris.

CAPVT VI.

De mutatione vocum Mu- sicalium.

Sicut omnis mutatio est periculosa
in omnibus rebus, ita & in practica Mu-
sica mutatio vocum Musicalium tyroni-
bus periculosa & difficilis est. Nisi enim
legitimo loco genuina vox mutando ar-
ripiatur, confusione Toni & Semitonij
totus concertus corrumpitur. Hortandi
igitur sunt pueri, vt mutationes animo in-
figant, quibus obseruatis, & recte & fa-
cile canendi artem assequantur.

Quid est Mutatio?

Est vocis in vocem vnisona variatio,

Cur

Cur inuenta est?

Propter vocum paucitatem & pluralitatem notarum,

Quomodo fit Mutatio?

Omnis mutatio fit ascendendo per Re, & descendendo per La.

Quot Clauibus mutamus

in cantu Duro?

Tribus, a, d & e.

In a & d sumimus re ascendendo.

In a & e la descendendo.

Regula generalis.

Vna & eadem ratio est mutationis in singulis vocibus, Discanto, Alto, Tenore & Basso.

Nam de Octauis idem est iudicium.

Non parum difficultatis afferunt pueris Internæ clauēs signatæ crebro interiectæ cantionibus, quæ regularem mutandi rationem interrumpunt. Ita igitur de

C 2

mus

mutationibus regulæ valeant, vt nihil in
ternis clauibus detrahatur. Nam voces
Mi & Fa religiosissime obseruandæ & di
scernendæ sunt, qua de re præceptores
pueros monebunt. Etsi parum referre vi
detur, quibuscunq; vocibus clauēs inter
nas signatas efferamus, modo Tonus &
Semitoniū discernantur, tamen cum nul
las alias voces quam Mi & Fa habeas
mus, quibus Semitonium minus repre
sentetur, discendi causa vbicunq; Semito
nium minus occurrer, has voces pueri re
tinebunt, quo facto, tutius canent & natu
ram toni & semitoni discernere discent.

SE QV VNTVR EXEM.

*pla mutationis in cantu
duro.*



Fuga in vnifono post tempus.

Fuga



C 3

Fuga



Fuga post duo tempora in vnifono.

Fuga



Fuga in vnifono post tempus & dimidium.

C

4

Discana



Discant

DISCANTVS.

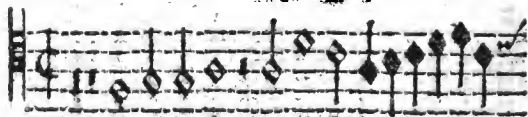
2. vocum.



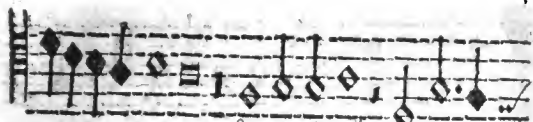
C 5 TENOR.



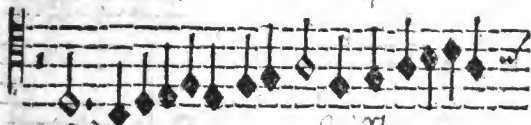
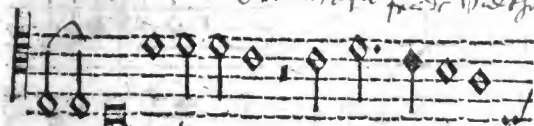
TENOR.



Die Music findet viel Auen Quot



Der Missethater Wiedert



Sin

Geist

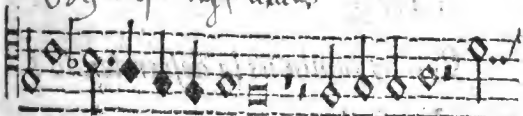


nen

ignoratien



So wie es raft nuns



raft nuns

so Geistlicher Quor



*Quot clauibus mutamus in
cantu Mollis?*

Tribus.

a d & g.

Quibus sumimus re ascendendo?

In d & g.

Quibus sumimus la descendendo?

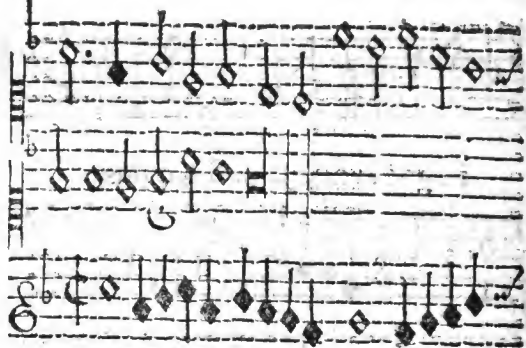
In a & d.

Fuga

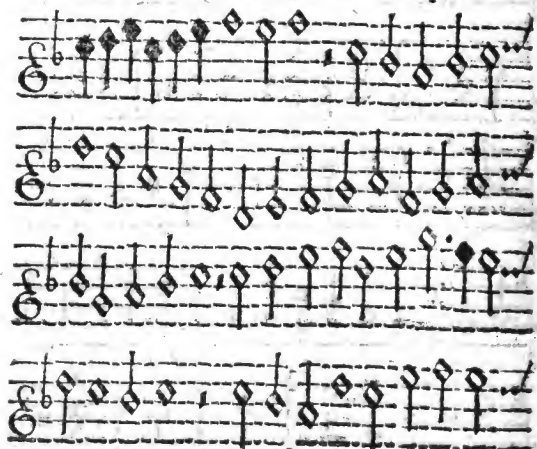
Fuga in vnifono post tempus.



Fuga



Fuga in vnifono , post 2. tempora.



Dulcan.



Discantus 2. Vocum:



Tenor,



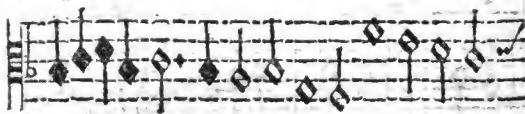
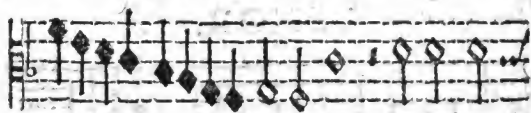
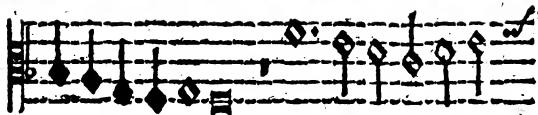
Tenor.



TENOR.



D SEQVI.



SEQVL



SEQVITVR SE

CVND A PARS

*Musicae practicae de
Modis.*

CAPVT I.

De Intervallis.

Quid est intervallum?

Est acuti soni grauisq; distantia. Acu-
rum sonum superiorem, grauem vero in-
feriorem Musici appellant.

Quot sunt Intervalla?

D 2

Quin

Quindecim.

Vnisonus, Tonus, Semitonium minus, Ditonus, Semiditonus, Tritonus, Diatessaron, Diapente, Semidiapente, Tonus cum Diapente, Semitonium cum Diapente, Ditonus cum Diapente, Semiditonus cum Diapente, Semidiapason & Diapason.

Quid est Vnisonus?

Est repetitio eiusdem soni.

Quid est Tonus?

Est interuallum quod ex nouem commatis conflatur.

Quid est Comma?

Est tenuissimus sonus, qui non humana voce, sed instrumento Monochordo exprimitur, quorum nouem constituunt tonum.

Quid est Semitonium minus?

Quod constituitur ex quatuor commatis.

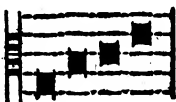
Ex

Ex his definitionibus discrimen Toni & Semitonij facile deprehenditur, Sicuti enim quatuor & nouem, ita etiam Tonus & Semitonium minus inter se differunt.

Reliqua Interualla omnia ex Tonis & Semitonij constituantur, quorum definitiones hanc ob causam sunt facilimæ.

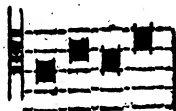
4 Quid est Ditonus?

Est interuallum quod conflatur ex duobus Tonis,



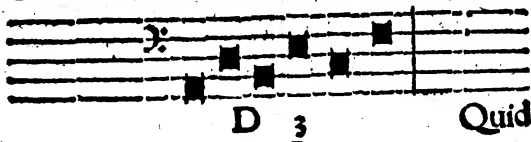
5 Quid est Semiditonus?

Est interuallum quod constituitur ex Tono & Semitonio minori,



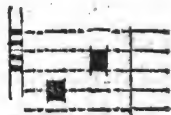
6 Quid est Diatessaron?

Est interuallum quod ex duobus Tonis & Semitonio minori constituitur.



7 *Quid est Tritonus?*

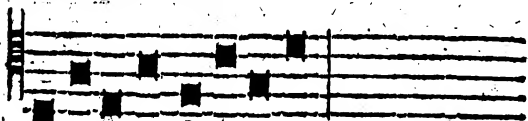
Est interuallum quod
ex tribus tonis constituitur.
Mi contra Fa in quarta.



114

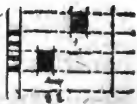
8 *Quid est Diapente?*

Est Semitonij minoris cum tribus to-
nis conglutinatio.



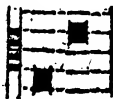
9 *Quid est Semidiapente?*

Est duorum tonorum &
totidem Semitoniorum mino-
rum coaceruatio. Mi contra
Fa in quinta.



10 *Quid est Tonus cum Diapente?*

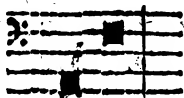
Est interuallum quod com-
ponitur ex quatuor Tons &
vnico Semitonio minori.



Quid

11 *Quid est Semitonium cum*
Diapente?

Est intervallum constans tribus Tonis & duobus Semitonijis minoribus.



12 *Quid est Ditonus cum*
Diapente?

Est intervallum compositum ex quinque Tonis & unico Semitono minori.



13 *Quid est Semiditonus cum*
Diapente?

Est intervallum quod constituitur ex quinque Tonis & duobus Semitonijis minoribus.



14 *Quid est Diapason?*

Est intervallum quod constat quinque Tonis & duobus Semitonijis minoribus.



D 4

Quid

12 Quid est Semidiapason?

Est quatuor Tonorum & trium Semitoniorum coniunctio.

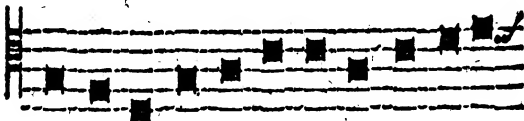


Ex his quindecim interuallis sex reijciuntur, & nouem vsurpantur.

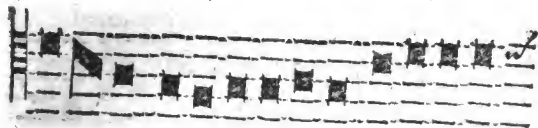
Vnisonus quoad vsu, non excluditur, sed cum nulla ei insit mixtura grauis & acuti soni, inter Interualla numerari non potest.

Sed Tritonus, Semidiapente, Ditonus cum Diapente, Semitonium cum Diapente & Semidiapason prorsus reijciuntur, quod vno saltu vix vsurpari possint.

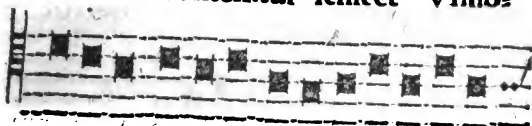
Apponam cantionem artificiose à veteribus Musicis excogitatam, in quo vsitata Interualla exprimuntur.



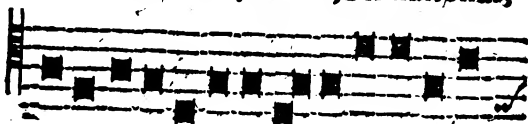
TER terni sunt modi quibus omnis cantilena



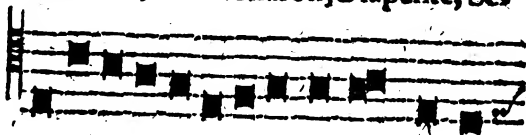
ti lena contexitur scilicet Uniso:



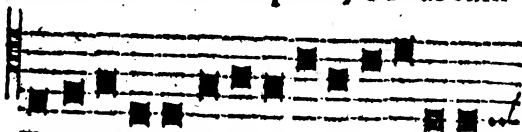
nus, Semitonium, Tonus, Semiditonus,



Ditonus, Dia tessaron, Diapente, Se:



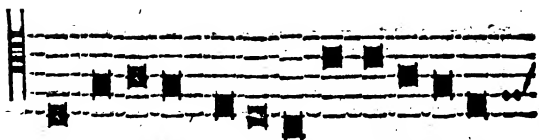
mitonium cum Diapente, Tonus cum



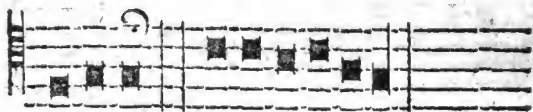
Diapente ad hos sonos, Dia pa son ti

D 5

quem



quem delectat psallere hos modos esse



cognoscat. Seculorum Amen.

CAPVT II.

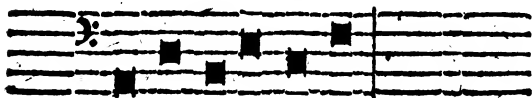
De Diuisione Diatessaron & Diapente.

Cum inter voces Musicales vnica sit differentia, videlicet Tonus & Semitonium minus, & omnes voces per Tonum, Sola autem Mi & Fa per Semitonium minus distent, inprimis Semitonij minoris positus in quibuslibet cantionibus obseruandus est. Nam varietatem modorum sola efficit transpositio Semitonij minoris, ad cuius positum apprehendendum, necessariae sunt species Diatessaron & Diapente.

Quot.

Quot sunt species Diatessaron?

Tres.



Quæ est differentia harum?

Quod ad constitutionem ipsam nulla est differentia, sed quod ad positum Semitonij sic differunt:

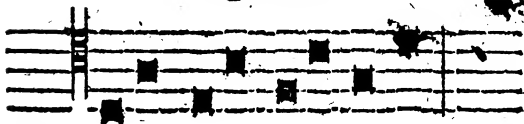
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa, in supremo.

Quot sunt species Diapente?

Quatuor.



Et hæc

Et hæ quintæ non constitutione sed
positu Semitonij differunt, Re La Semi-
tonium habet secundo loco,

Mi Mi loco infimo,

Fa Fa in supremo,

Vt Sol tertio loco,

Has species Diatessaron & Diapente
rudita vetustas diligenter retinuit, vt
eo facilius Semitonij positus obseruaretur.
Etsi enim quælibet Diapente & Dia-
tessaron suum affert Semitonium, tamen
inter se positu Semitonij multum differ-
runt. Nec dubium est propter negli-
gentiam harum diuisionum in scholis so-
lidam modorum cognitionem amissam
fuisse.

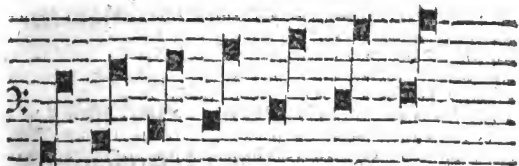
CAPVT III.

De Diuisione & Mediatione
Diapason.

Quot

Quot sunt species Diapason?

Septem.



Nam sicut sunt septem discreti soni,
ita & septem species Diapason. Plures
enumerari non possunt, quia idem est iu-
dicium de Octavis.

Cum autem Diapason nihil aliud
sit, quam iunctura Diatessaron & Dia-
pente, de mediatione perspicue dicen-
dum est, hoc est, ubi Diatessaron inferiori
vel superiori loco collocanda sit.

Quotplex est Mediatio?

Duplex.

Harmonica & Arithmetica,

Quid est Harmonica?

Qua

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

Quid est Arithmetica mediatio?

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem defigit.

C A P V T. I I I I.

De definitione, nomine & numero Modorum.

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentiarum & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

Quid

Quid est Modus?

Est species Diapason Harmonicæ aut Arithmeticæ mediata, quæ aut lætam, aut tristem, aut morosam Harmoniam profert, & post repetitam suam repercussionem peculiarem, regulariter tandem aut in ipsa mediatione, aut in infima notula finem constituit.

Quot sunt Modi? 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 15

Sicut septem sunt species Diapason, ita citra omnem ambiguitatem septem tantum essent Modi, si vnica tantum existeret mediatio. Sed cum duæ sint mediationes, & vtraq; singulis speciebus Diapason conueniat, certo sequitur quatuordecim esse modos. Quia vero bis vitiosæ mediationes propter Tritonum & Semidiapenteprehenduntur, duodecim veri & legitimi modi, duo vero nothi recensentur.

Nec tot Modorum enumeratio noua est, sed veteribus notissima, Quilibet enim

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

Quid est Arithmetica mediatio?

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem defigit.

C A P V T. I I I I.

De definitione, nomine & numero Modorum.

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentia & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

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Quid est Modus?

Est species Diapason Harmonicæ aut Arithmeticæ mediata, quæ aut lætam, aut tristem, aut morosam Harmoniam profert, & post repetitam suam repercussionem peculiarem, regulariter tandem aut in ipsa mediatione, aut in infima notula finem constituit.

Quot sunt Modi? 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 15

Sicut septem sunt species Diapason, ita citra omnem ambiguitatem septem tantum essent Modi, si vnica tantum existeret mediatio. Sed cum duæ sint mediationes, & vtraq; singulis speciebus Diapason conueniat, certo sequitur quatuordecim esse modos. Quia vero bis vitiosæ mediationes propter Tritonum & Semidiapenteprehenduntur, duodecim veri & legitimi modi, duo vero nothi recensentur.

Neque tot Modorum enumeratio nostra est, sed veteribus notissima, Quilibet enim

orig
hypodomy
tyngg.
typof hygn
tydus
typothytig
sixdytlig
ypomestly
tyfms
typocoolig
dolius
Hypomonia
Hypoolio
Hyppling
yef thsmph
nhtsh pol
tus

2

*De Nomine & Mediatione
omnium Modorum.*

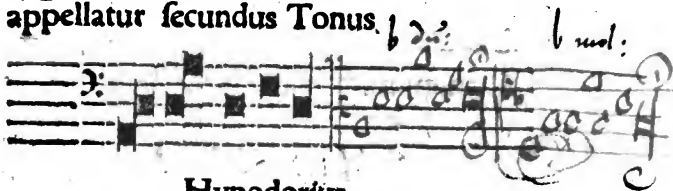
*Qui modi oriuntur ex primis
specie Diapason?*

Hypodorus & AEolius.

5/11/29
mo 4/25

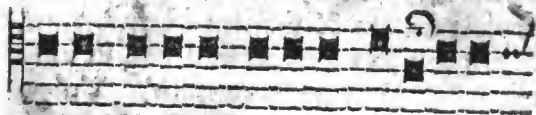
Qui constituitur ex Diatessaron Re.
Sol.

Sol, Diapente Re, La, Arithmetice mediatis, repetit repercussionem Re, Fa, Semitonum supra finalem sedem, profert Harmoniam tristem, & tandem ut plagalem decet, in ipsa mediatione in clauē D regulariter finitur. A nostris Cantoribus appellatur secundus Tonus.

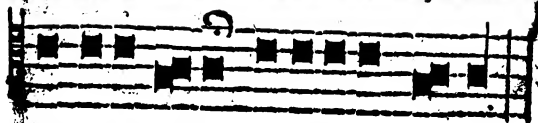


Hypodorius.

Quam habet Intonationem?



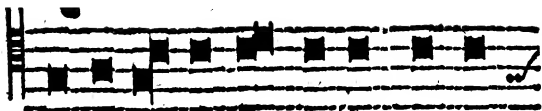
Dixit Dominus Domino meo, Sede



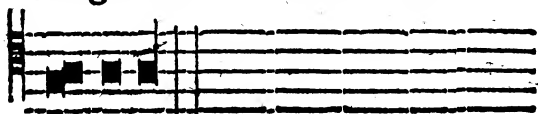
dextris meis, Seculorum Amen.

E

Magnis



Magni ficat a nima mea



Dominum,

Non sicut Quid est *Aeolius?*

Componitur ex Diapente **Re, La,**
Non Aristoteles & Diatessaron **Mi, La,** Harmonica me-
media diatione, repetit repercussionem **Re, La,**
non sicut profert mitem & suauem Harmoniam,
Harmonia & tandem, vt autentum decet, In vlti-
ca ma notula in clauē A consistit. Vulgo
 peregrinum appellant, *transpositum in clauē*

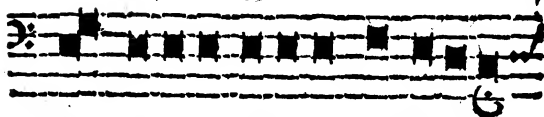


AEolius.

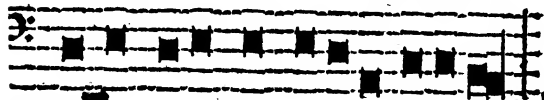
Adde

Adde Intonationem.

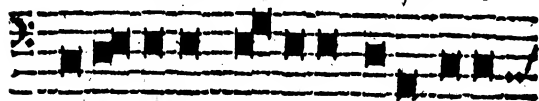
*Examplo
monophonicum
Lectura
Lumen*



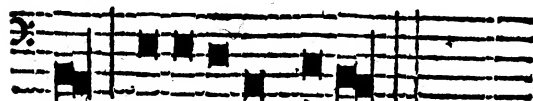
In exi tu Israel de AEgypto,



Domus Iacob de populo Barbaso.



Magnificat anima mea Domi-



num, Seculorum Amen.

Qui modi oriuntur ex secunda

specie Diapason?

Hypophrygius & HyperAEolius.

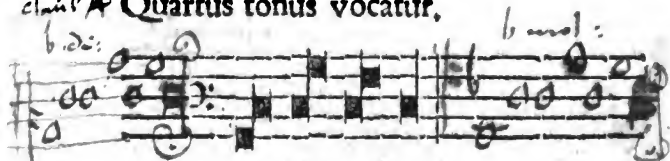
E 2

Quid

Quart) Quid est Hypophrygius?

Arithmetica
mediatio
in canth
1. mol. in
clausa
A

Conflatur ex Diatessaron Mi, La,
& Diapente Mi, Mi, repetit percussio-
nem Mi, La, edit humiles & flebiles can-
tus, & tandem regulariter exit in clauē E
in ipsa mediatione, more plagalis, Vulgo
Quartus tonus vocatur.

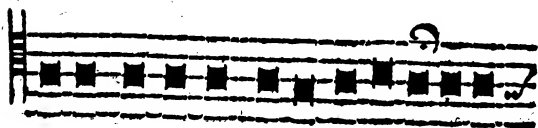


Hypophrygius.

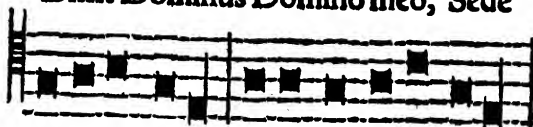
Inferiores notulas raro attingit nostra hac tempestate, videntur enim nostri Musici plerumq; ad HypoAeolium tendere. Quod enim Inferiori loco omitunt, id superiori loco resarciunt, adiungendo Semiditonum supra, adeo vt paruum discrimen hodie inter Phrygium & Hypophrygium habeatur, quod ad vsum & consuetudinem Figuralis Cantus attinet.

After

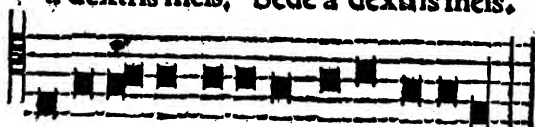
Asscribe Intonationem.



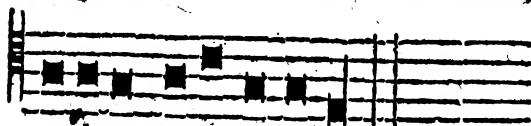
Dixit Dominus Domino meo, Sede



à dextris meis, Sede à dextris meis.



Magnificat anima mea Dominum.

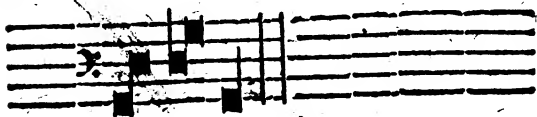


anima mea Dominum.

Quid est Hyperæolius? *Erasmus* fortis

Qui fit ex Semidiapente Mi, Fa, &
E 3 Tri

Tritono Fa, Mi, nothus appellatur propter vitiosam mediationem.



HyperAeolius.

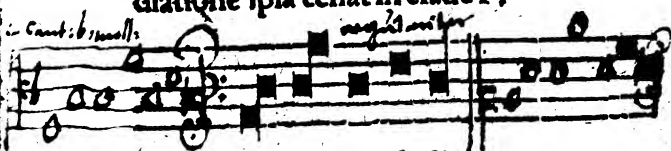
Quot modi oriuntur ex tertia specie Diapason?

Hypolydius & Ionicus.

Sextus

Quid est Hypolydius?

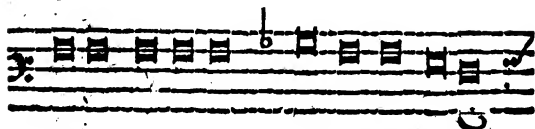
Constituitur ex Diatessaron Vt fa, & Diapente Fa Fa Arithmetica mediatione, gignit tristes Cantiones, repetit percussionem Fa La Ditonum, & in mediatione ipsa cessat in clauē F.



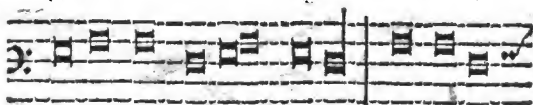
Hypolydius.

Quam

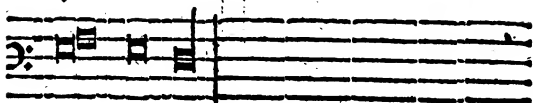
Quam vsurpat Intonationem?



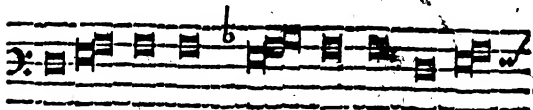
Dixit Dominus Domino meo,



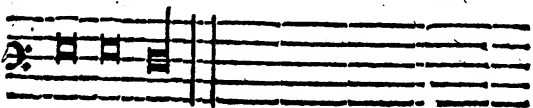
Sede â dextris meis, Seculo



rum Amen.



Magni ficat a nima mea



Dominum,

E 4

Quid

Indicimus

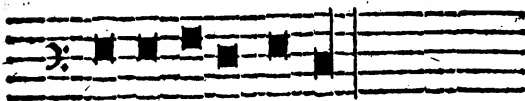
Quid est Ionicus?

Constituitur ex Diapente, Vt, Sol, Diatessaron Vt, Fa, mediatur Harmonicè, delectabilem & iucundam Harmoniam profert, & post repercussionem, Vt Sol, in vltima nota, vt Autentum decet, finitur in clauē C. Nostro tempore quintus Tonus à Cantoribus appellatur.



Ionicus.

Intonationes Lydy retinet.



Seculorum Amen.

Veteres Ecclesiastici Lydium crebro vsurparunt, sed recentiores iam hinc à quadringentis annis plus Ionico delectati sunt. Etsi autem Intonationes habent

bent eadē Lydius & Ionicus, Hypoly-
dius & Hypolonicus, tamen differenti-
am indicat positus Semitonij minoris,
quod ex speciebus Diatessaron & Dia-
pente facile deprehenditur.

*Qui modi ex quarta specie
Diapason oriuntur?*

Dorius & Hypomixolydius.

Quid est Dorius? paucis

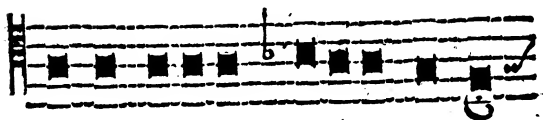
Extruitur ex Diapente Re, La, &
Diatessaron Re, Sol, repetit repercussio-
nem Re, La, profert latissimam & longe
suavisimam Harmoniam, & tandem res-
gulariter consistit, in infima notula in clas-
se D. Vulgo primus Tonus appella-
tur.



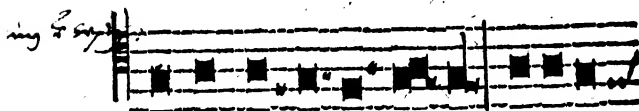
Dorius,

*Transpositio in E & Sol. Adde
Antiphoniam, plerumque subscriptam Introitu.*

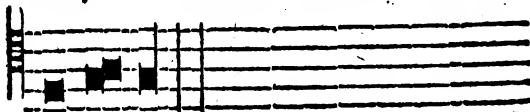
Adde Intonationem.



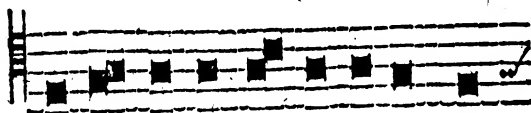
Dixit Dominus Domino meo,



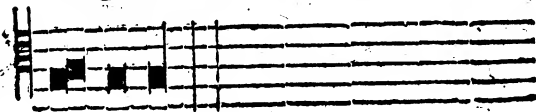
Sede à dextris meis. Seculo,



rum Amen,



Magni fi cat a nima mea



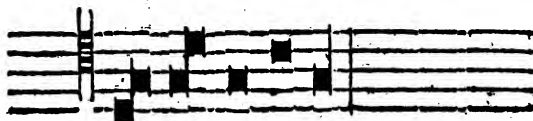
Dominum,

Quid

Quia est Hypomixolydus
dius?

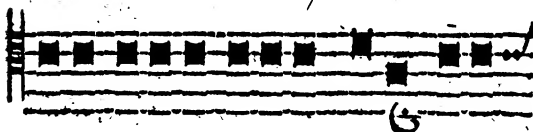
Qui componitur ex Diatessaron
 Re, Sol, & Diapente Vt, Sol, Arithme-
 tica mediatione, profert modestas &
 lartas Cantiones, repetit repercussionem
 Vt Fa, & tandem more plagalum in me-
 diatione regulariter finitur in clauē G,
 Octauus tonus vocatur.

*6. m. 1. i. c. 11. 12.
 Locus in fine solo*



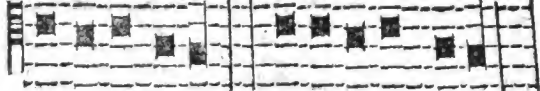
Hypomixolydus.

Subijce Intonationem?

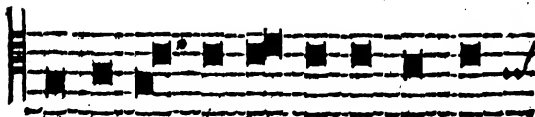


Dixit Dominus Domino meo, Sede

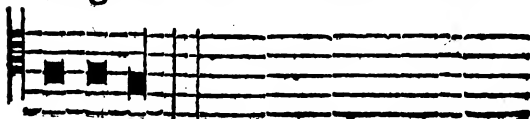
à dextera



â dextris meis. Seculorum Amen.



Magni fi cat a nima mea



Domînum,

*Quos modos quinta species
Diapason profert?*

Phrygium & HypoAEolium.

Quid est Phrygius?

Qui conflatur ex Diapente Mi, Mi,
& Diatessaron Mi, La, Harmonica medi-
atione, repetit repercussionem Mi, Fa,
per sextam, Profert austeras & iratas.
can,

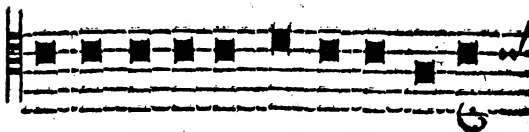
cantiones, & tandem in infima notula regulariter quiescit in clauē E. Tertius Tonus vocatur.

in regnum sed hunc in magnis vol

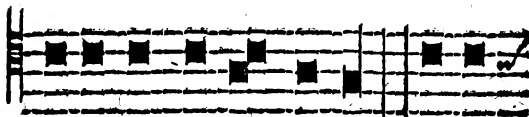


Phrygius,

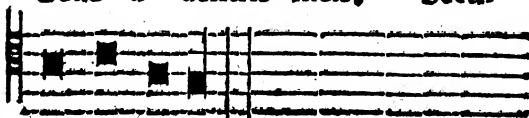
Adde Intonationem.



Dixit Dominus Domino meo,

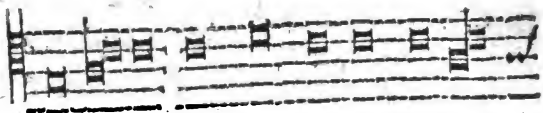


Sede à dextris meis. Secus

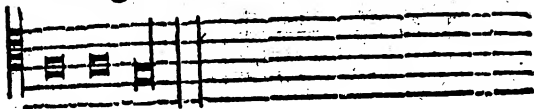


lorum Amen,

Magnis



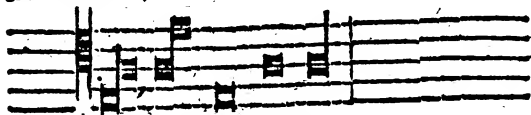
Magni fiat a nima mea



Dominum.

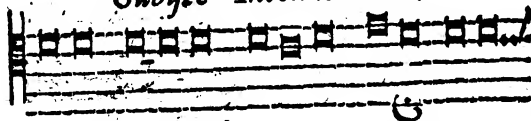
Quid est Hypo Aelius?

Qui constituitur ex Diatessaron Mi, La, & Diapente Re, La, Arithmetica mediatione, Profert Harmonias tristes, & regulariter in mediatione ipsa finitur, in clauē A.

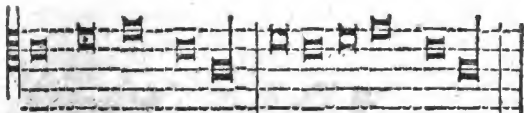


Hypo Aelius.

Subjce Intonationem.



Dixit Dominus Domino meo, Sede
à des



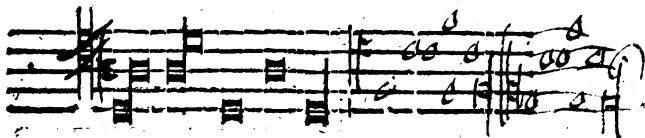
à dextris meis. Seculorum Amen.

*Quos modos gignit sexta
species Diapason?*

Lydium & Hyperphrygium.

Quid est Lydius? Quintus.

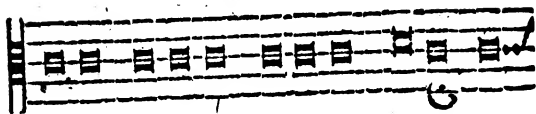
Qui constituitur ex Diapente Fa,
Fa, & Diatessaron Vt Fa, Harmonica
meditatione, repetit repercussionem Fa,
Fa, Diapente, Profert duras & minas
ces Cantiones, & regulariter in infima
notula consistit, in clauē F.



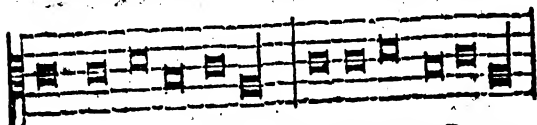
Lydius,

Appone

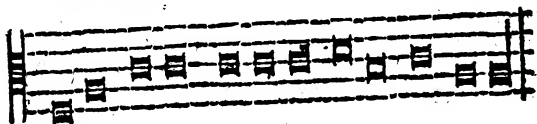
Appone Intonationem.



Dixit Dominus Domino meo, Se



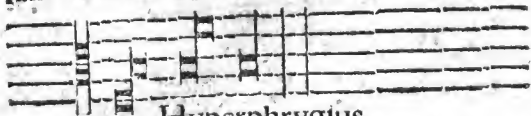
de à dextris meis, Seculorum Amen.



Magnificat anima mea Dominum.

Canonicum *quinto* *Quid est Hyperphrygius?*

Qui constituitur ex Tritono Mi, Fa,
& Semidiapente Fa, Mi, & propter vitio-
sam mediationem Nothus appellatur.



Hyperphrygius,

Qui

Qui modi ex septima & vltima

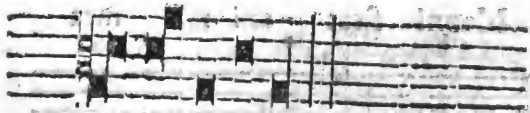
specie Diapason oriun-

tur?

Mixolydius & Hypolyonicus.

Quid est Mixolydius? Septimus

Componitur ex Diapente Vt Sol, &
Diateffaron Re, Sol, Harmonica media-
tione, repetit percussionem Vt, Sol,
Profert iratas Harmonias, & tandem vt
attentus, regulariter in vltima notula fia-
nem constituit in clauē G. Septimus To-
nus vocatur.



Mixolydius?

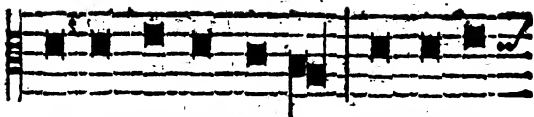
Intonationem ascribe.



Dixit Dominus Dominus n. eo, S

f

de a



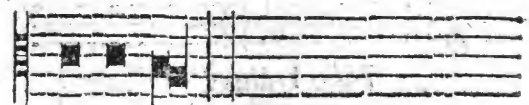
de a dextris meis. Seculo



rum Amen.



Magni ficat ani ma mea



Dominum.

Modicum

Quid est Hypo Ionicus?

Qui ex Diatellaron Re, Sol, & Diapente Fa Sol componitur, repetit percussionem Fa, La, Semiditonus, profert
tristes

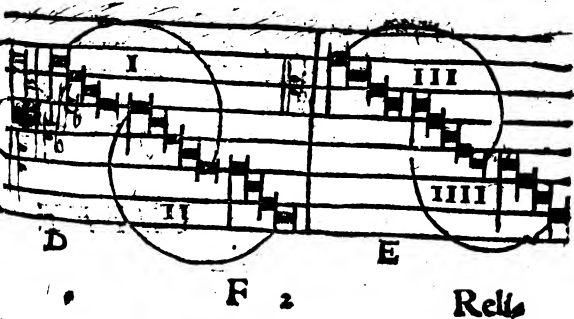
tristes Harmonías, & tandem consistit regulariter in ipsa mediatione more plagalium, in Claue C,

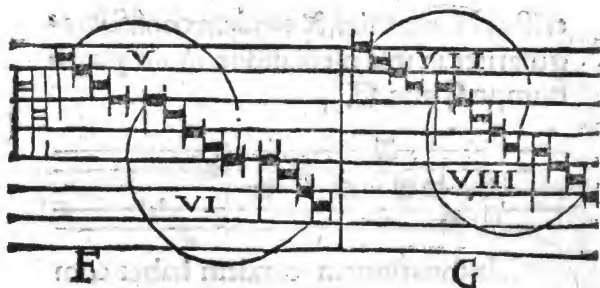


Intonationem eandem habet cum HypoLydio,

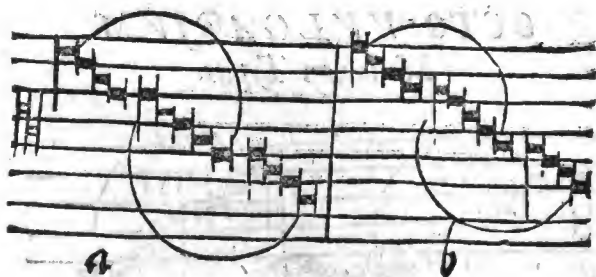
Nunc subiiciemus Typos singulorum Modorum, ex quibus pueri ad vsum transferre discent præcepta tradita.

OCTO VVLGARIVM Modorum Typus.





Reliquorum sex Modorum Typus, inter quos duo propter vitiosam mediationem Nothi appellantur.



CAPVT



CAPVT VI.

De Ambitu.

Quid est Ambitus?

Est certa regula significans, quantum Cantilenæ intendi aut remitti debeant,

Quot sunt obseruanda in Ambitu?

Duo: Proprietas & Licentia,

Quid vocas Proprietatem?

Naturalem cuiuslibet modi ambitum, qui consistit intra Diapason, Nam quilibet modus est species Diapason.

F 3

Quid

Quid vocas Licentiam?

Quando singulis modis superiori loco supra Diapason vel inferiori loco infra Diapason aliquid additur. Id quia improprie fit, Licentiam Musici appellant, quæ in modo Dorio, Hypodorio & Hypophrygio vt hodie vsurpantur, maior est, quam in reliquis modis. Dorius enim & Hypodorius Semiditonum supra Diapason admittunt, & Hypophrygius superiori loco addit aliquot interualla, neglectis inferioribus. Reliqui vero modi, Tonum vel Semitonium inferiori & superiori loco adijciunt.

Qualem Ambitum constituunt

mixti Modi?

In mixtis Modis vt binæ species Diapason miscentur, Ita etiam quælibet suum retinet Ambitum.

Quid vocas mixtum

Modum?

Duo,

Duorum Modorum autenti cum suo plagali commixtionem. Cum enim Arithmetica & Harmonica mediatione Autentus & plagalis in eundem finem simul incidant, nonnunquam Musici in una Cantilena utrumq; coniungunt.

Exemplum extat in Cantione notissima: Victimæ paschali laudes, &c. In qua Dorius & Hypodorius miscentur.

CAPUT VII.

De Fine.

Extant proverbia desumpta à Fine modorum: In fine videbitur cuius Toni: In fine omnis laus canitur: Quæ commonefaciunt adolescentes, multum referre quomodo cuiusq; modi finis constituitur.

Quot sunt Finales Claues, in quibus Modi regulariter finiuntur?

F 4

In

In scholis hactenus quatuor D, E, F & G recensuerunt, in quibus vsitati modi exeunt. Sed cum demonstraui mus supra, enumerari 14, modos, sequitur omnes septem essentielles literas etiam finales clauis existeret. Bini enim modi, videlicet Autentus & Plagalus in eadem finiuntur clauis,

A	} Finalis seu des est	AEolijs & HypoAEolijs.
B		Hyperphrygijs & HyperAeolijs.
C		Ionici & Hypaionici.
D		Dorici & Hypodorici.
E		Phrygijs & Hypophrygijs.
F		Lydijs & Hypolydijs.
G		Mixolydijs & Hypomixolydijs.

Quid vocas irregularem finem?

Quando Cantiones non in clauis sibi destinata, sed in alia exeunt, Talis finis ex obseruatione specierum Diatessaron & Diapente, haud difficulter cognoscitur.

In Figurali cantu plerunq; à Muscis irregularis finis, inseritur primæ parti cantus

cantilenarum, cui tandem secunda pars
succedens, regulariter exit,

*considerand, sunt, sing. enim in i. os nota. Si in i. os
CAPVT VIII. per omne in i. os
et i. quid namq.*

De Transpositione.

Non immerito conqueritur Glareanus, nostro tempore absurdissimas transpositiones traditas esse à plerisque scriptoribus Musices, contra veterem consuetudinem. Satis enim constat transpositionem in quintam admissam esse in cantu duro, quæ nihil absurdius cogitari posset. Talis Transpositio omnem Musicæ extinguit rectitudinem, confundit enim Semitonia, quibus confusis, omnis laus Musices perijt.

Quid est Transpositio?

Est cantus Duri in cantum Mollem transportatio. Omnis enim cantus Durus est regularis, & omnis Mollis transpositus. De Octauis idem est iudicium, quas inter transpositiones non recensemus,

mus. Ab hac regula Quintus & Sextus
tonus, qui contra naturam artis à quibusdam Molles nuncupantur, non excipiuntur. Non enim Lydio & Hypo-
Lydio, Sed Ionico & Hypolónico sunt ascribendi, Suntq; transpositi, vt reliqui modi Molles.

Cur inuenta est Transpositio?

Propter necessitatem, videlicet quando in figurali Cantu singulis vocibus, in schala Dura locus nullus relinquitur, aut propter nimiam profunditatem, aut nimiam altitudinem. Nam Ionicus Modus, Hypodorius & AEolius includi schalarum vix possunt sine Transpositione.

Postea & magnus vsus est Transpositionum in Musicis instrumentis, quibus in templis vtimur. Hæc si aut nimis altum aut nimis profundum edunt sonum, absq; periculo, Cantus durus in Mollem, aut econtra Mollis in Durum transponi possunt ab Instrumentalibus Musicis ad vsum Cantorum. Errant igitur qui putant, mollem Cantum Molliorem
Harmo

Harmoniam duro, & Durum Cantum,
durio rem Harmoniam molli proferre,
Cum durities & mollities non in cantus
propri etate, quæ sibi constat & semper
manet eadem, Sed in Clau e b rotundi
& h quadrati consistat, ratione Toni &
Semitoni j minoris.

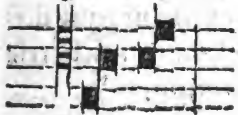
Recita regulam de Transposi-

tion e Modorum?

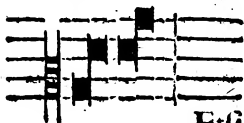
Omnes Modi integris spectebus Dia-
tessaron & Diapente ex cantu Duro in
cantum mollem transponuntur, si in
quartam aut eleuentur, aut in Quintam
deprimantur.

Hinc apparet Transpositiones in
Quintas ex duro in durum Cantum vi-
tiosas esse, quod vt pueris appareat, fal-
sam transpositionem ponam.

*Phrygius re-
gularis.*



*Phrygi vitiosa Trans-
positio.*



Etti

Et si in reliquorum Modorum similibus transpositionibus tantæ non occurrant absurditates, vt in Phrygio, tamen aut Diatessaron, aut Diapente falsa species deprehendetur.

II. REGVLA.

Omnes Transpositiones sunt veræ, in quibus rectæ species Diatessaron, & Diapente reperiuntur. Inde sequitur in Instrumentis Musicis, pro arbitrio posse transpositiones institui, modo Semitonia maneant incorrupta.

Extant exempla duodecim Modorum suauissima, Norinbergæ his proximis annis impressa, ex quibus huius artis studiosi, ambitus, clausulas & alia necessaria cognoscent. Nam Deus non tantum Theoricos, sed etiam excellentes Poeticos Musicos hoc tempore excitauit, qui doctrinam duodecim modorum pulcherrius Cantionibus illustrarunt.

*A Hermann Haysel suis Evangelicis huius
Cantionibus in modis adit.
et si i. signis opus.*

Breuis

BREVIS ADMONITIO

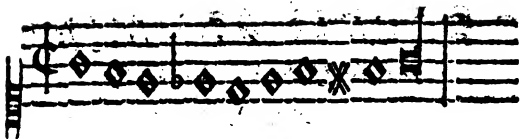
de tribus generibus

Musice.

Veteres tria genera Musices vsurparunt, Enharmonicum; Chromaticum; & Diatonicum, ex quibus reliquis duobus reiectis, tantum in Scholis & templis mansit Diatonicum, cuius interualla ex Tonis & Semitonij minoribus, vt traditum est, constantur. Iam vero & Chromaticum multi Symphonista in figuratis Cantionibus repræsentare conantur, quod vtraque recipit Semitonia maius & minus. Discant igitur illi qui in Diatonico genere mediocriter sunt exercitati, Semitonium maius esse interuallum, quod ex quinque Commatis componitur.

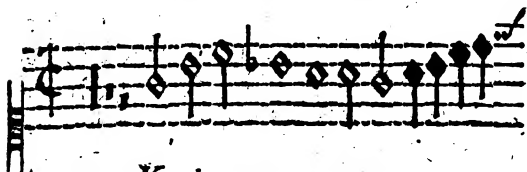
Hæc duo Semitonia maius & minus, etsi inter se differunt, vt quatuor & quinque, tamen in eadem linea & in eodem spacio collocantur, addito signo interno b rotundo & h quadrato ad hunc modum,

EXEM



*Exemplum Orlandi gene-
ris Chromatici.*

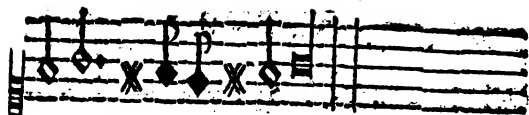
DISCANTVS.



Kyrie

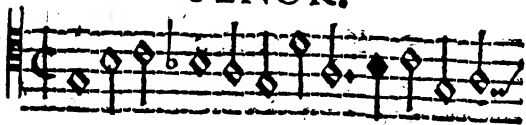


eleison.

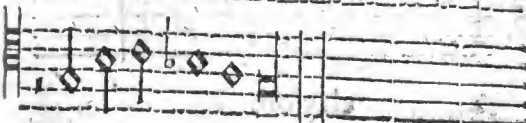
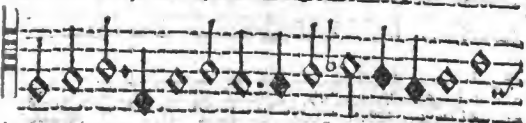


eleison,

TENOR.



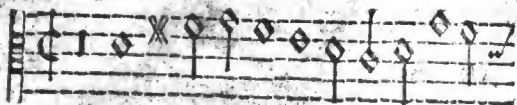
Kyrie



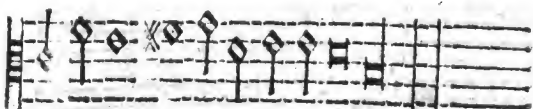
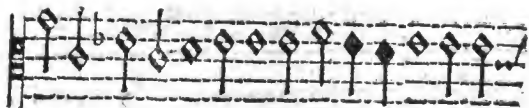
Eleison,

Altus,

ALTVS.



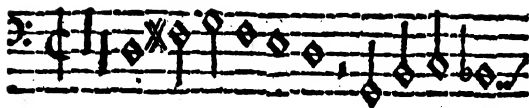
Kyrie eleyson.



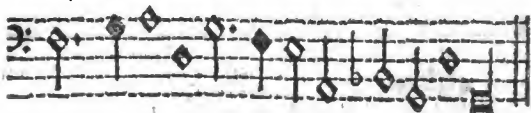
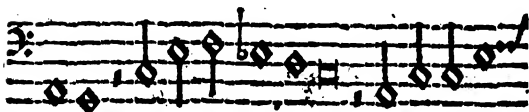
eleyson.

Ba.Tus.

BASSVS.

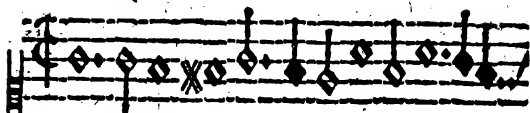


Kyrie

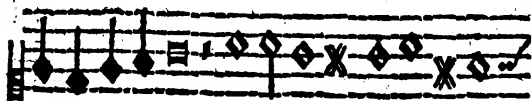


eleison.

DISCANTVS.

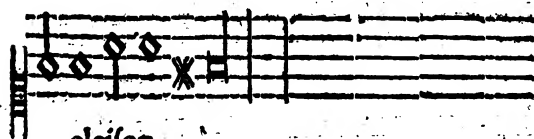
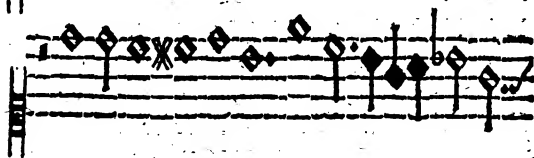
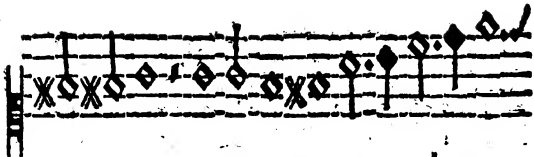


Christe



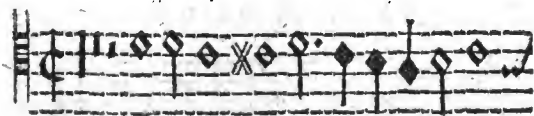
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eleison.

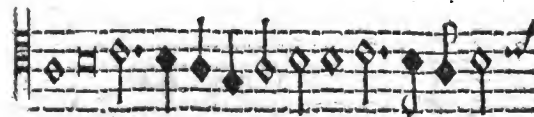


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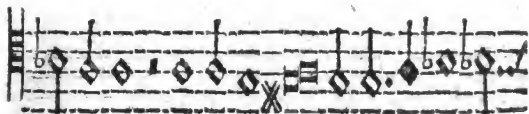
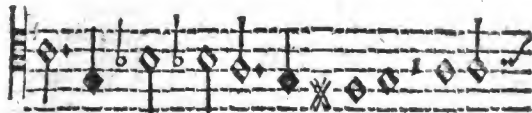
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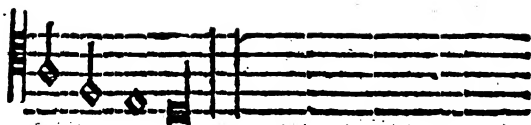
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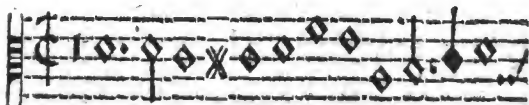


elei

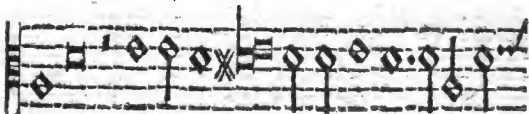


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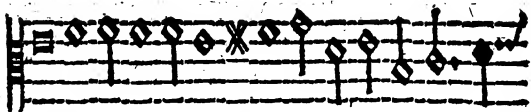


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G a

eleison,

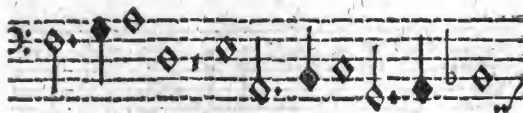
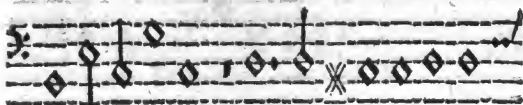


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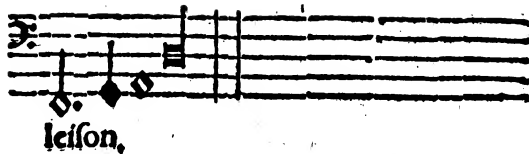
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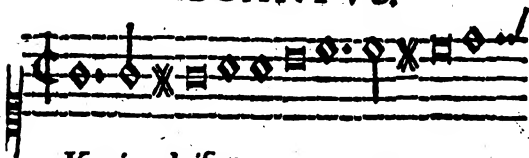
Christe eleison



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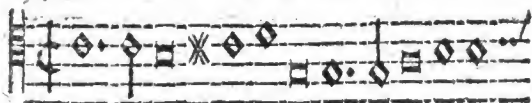


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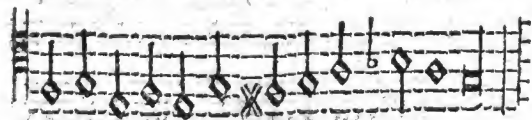
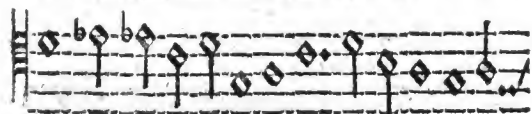
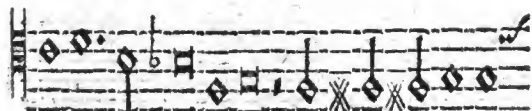


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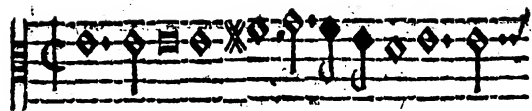


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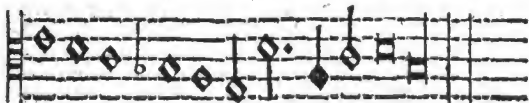
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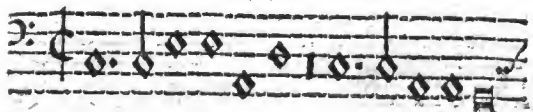
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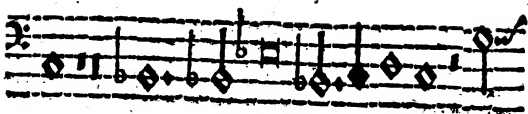


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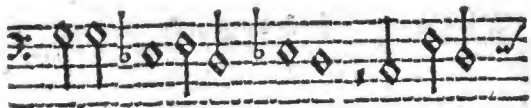
Kyrie eleison,



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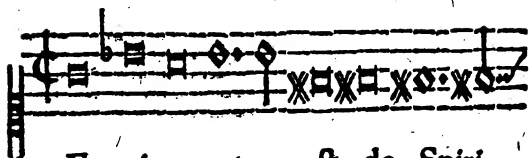


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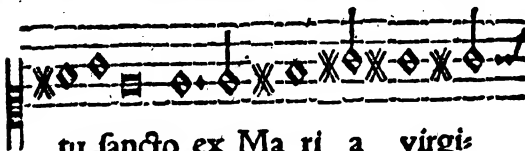


eleison,

DISCANTVS.

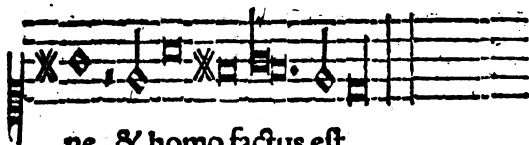


Et incarnatus est de Spiri



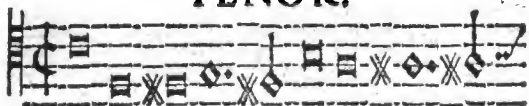
tu sancto ex Ma ri a virgi

ne,&

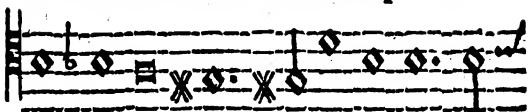


ne, & homo factus est,

TENOR.



Et incar natus est de spi ri

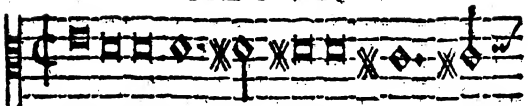


tu sancto ex Maria virgine



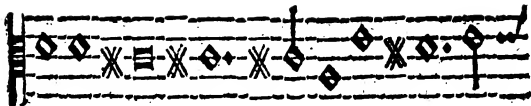
ne, & homo factus est,

ALTVS.

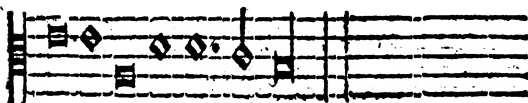


Et incarna tus est de spi ri

G s tu san

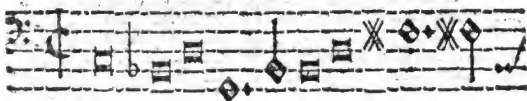


tu sancto, ex Maria virgi

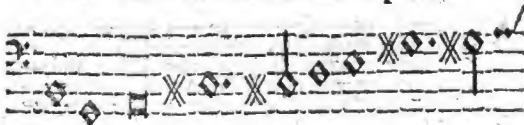


ne, & homo factus est.

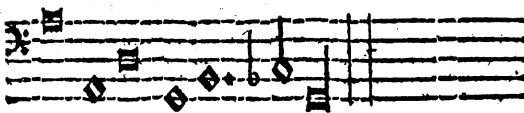
BASSVS.



Et incarna tus est de Spi ri



tu sancto, ex Maria vir gi



ne, & homo factus est.

Enhar.

Enharmonicum genus recipit di-
midiam partem Semitonij minoris, quo,
quantum mihi quidem constat, hodie in
Germania vtitur nemo.

Hanc de tribus generibus Musices
admonitionem non pueris, qui hilce re-
bus grauari non debent, sed exercitatis
proposui, vt degustatis his qualibuscun-
que principijs, ex alijs veterum
scriptis, de hac doctrina plu-
ra inuestiga-
rent.



TER

TERTIA PARS PRACTICÆ *Musicæ.*

In Tertia parte Musices explicabimus notularum valorem, qui pro diuersitate signorum & Proportionum multoties variatur.

Cum autem ipsi autores in hac arte nonnunquam discrepent, non est nostri propositi attingere singulas controuersias, sed communiora præcepta pueris ostendemus. Exercitatos in his quæstionibus puerilibus ad alios remittimus scriptores, qui hanc doctrinam copiosius tradiderunt.

CAPVT I.

DE GRADIBVS.

Quid est Gradus?

Est certa ratio per signum aliquod
exhis

exhibita, unde principalium figurarum
valorem cognoscimus.

Quot sunt Gradus?

Tres { Modus
Tempus &
Prolatio.

Quotuplices sunt Gradus?

Duplices { Perfecti &
Imperfecti.

Quid sunt gradus Perfecti?

Qui ternario numero suas figuras
censent.

Quid sunt gradus Imperfecti?

Qui binaria dimensione figuras sibi
destinatas aestimant.

Quas figuras respiciunt Gradus?

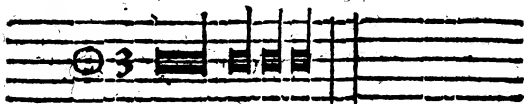
Modus

Modus maior	} respicit {	Maximam,
Modus minor		Longam,
Tempus		Breuem.
Prolatio		Semibreuem,

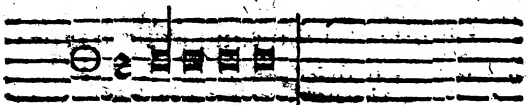
Reliquæ notulæ & pausæ omnes
exceptis alterationibus & proportioni-
bus ubiq; binario numero censentur.

*Constituæ definitiones singulo-
rum graduum Per-
fectorum?*

Modus maior perfectus continet
tres Longas in maxima.

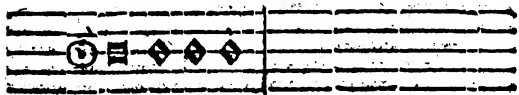


Modus minor perfectus tres Breues
in Longa.

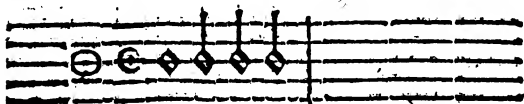


Tempus

Tempus perfectum tres Semibre-
ues in Breui.



Prolatio perfecta tres Minimas in
Semibreui.



REGVLA.

Modus maior perfectus simul Mo-
dum minorem perfectum comprehendit,
sed non e contra.

*Adde definitiones graduum
Imperfectorum?*

Modus maior Imperfectus censet
Maximam duabus Longis.



Modus

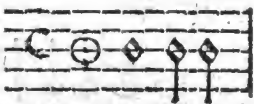
Modus minor
Imperfectus longam
duabus breuibus.



Tempus imperfectum
Breuem duabus Semibreuibus.



Prolatio Imperfecta
Semibreuem
duabus Minimis.



Hoc caput primum de Gradibus, est
fundamentum omnium sequentium capi-
tum. Obseruat is enim Perfectionibus &
Imperfectionibus, certoque Semibreuis va-
lore (de quo in augmentatione dicetur)
constituto, singularum figurarum valor
haud difficulter constituetur.

*Exempla Graduum in sequen-
ti capite proponentur.*

CAPVT II.

DE SIGNIS.

Quid

Quid est Signum?

Est figura quædam Cantilenæ vel præposita, vel inserta, ex qua gradus colliguntur, *Quotuplex est*

Quotuplex est Signum?

Duplex { Externum &
Internum.

Quid est Signum Externum?

Quod expressè in Cantus exordio collocatur,

Quot sunt Signa Externa?

Quinq; { Circulus O
Semicirculus C
Ternarius numerus O 3 C 3
Binarius numerus O 2 C 2
Punctum insertum Circulo vel
Semicirculo, ○ C

H

Recita

**Recita regulas quibus Perfectio-
nes & Imperfectiones expli-
cantur?**

I.

**Circulus significat tempus perfec-
tum. O**

Semicirculus Imperfectum. C

II.

**Ternarius numerus tempus perfectum;
Binarius vero tempus imperfectum de-
notat. 2**

III.

**Quando circuli & numeri coniun-
guntur, illi ad Modos, hi ad Tempus re-
feruntur. O 3 C 3 O 2 C 2. Nam Cir-
culi & Semicirculi cum ternario numero
coniuncti O 3 C 3 Modum maiorem, ad-
diti binario numero O 2 C 2 Modum
minorem constituunt.**

IIII.

**Punctum insertum Circulo vel Semicirculo O C Prolationem perfectam
arguit.**

Quid

Quid est Internum signum?

Est figura inserta cantilenæ, qua sine externo Signo gradus perfectos cognoscimus.

Quot modis fit Internum Signum?

Duobus. Geminatone Pausarum, & repetitione notarum.

Recita regulas de Internis Signis?

I.

Binæ Pausæ modales simul constitutæ, vel tres Maximæ denigratæ, Modum maiorem perfectum constituunt. Vocamus autem Pausam modalem, quæ tria spacia & quatuor lineas occupat, cuius nullus est vsus præterquam in modo maiori & modo minori Perfecto.

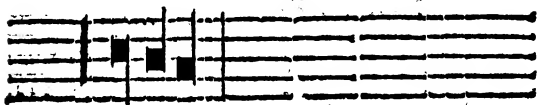


H 2

II. Val

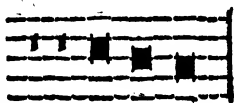
II.

Vnica pausa Modalis vel tres Longæ denigratæ Modum minorem Perfectum designant,



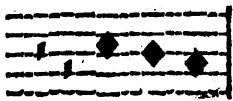
III.

Duæ pausæ Semibreuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant,



IIII.

Duæ pausæ Minimæ simul in eadem linea assurgentes, vel tres Semibreues coloratæ prolationem Perfectam constituunt,



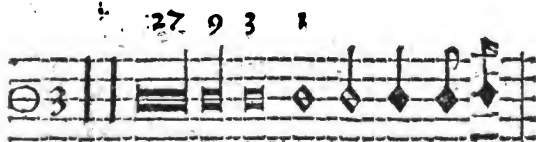
V.

Pausæ quæ referunt interna signa ante

ante notulas & externa signa collocata,
non inducunt silentium, sed tantum gra-
dus ostendunt.

*Exhibe nunc signa graduum
& valorem singularum
notarum?*

*Signum & valor notularum
in modo Maiori per-
fecto?*



Tactibus maioribus.

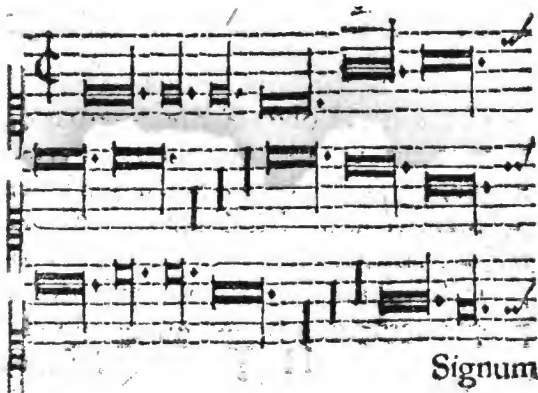
Maxima, Longa & Brevis ternario,
Semibrevis vero binario numero cen-
sentur. Quia Modus maior est perfectus
propter circulum. Modus minor est per-
fectus, quod semper cum maiori modo
perfecto coniungatur, Brevis est perfecta
propter ternarium numerum circulo ad-
H 3 iectum,

lectum, Semibrevis vero Imperfecta est
propter absentiam puncti in circulo, &
valet Tactum maiorem propter signum
essentiale.

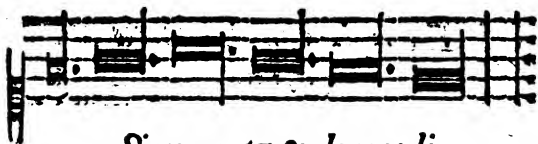
Exemplum Iosquini.



Resolutio.

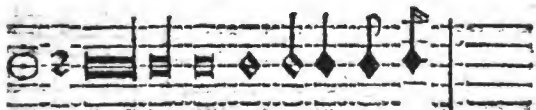


Signum



*Signum & valor modi
minoris Perfecti?*

12 6 2 1 2 4 8 16



Tactibus minoribus.

Sola Longa est Perfecta propter circulum, reliquæ notæ omnes censentur binario numero. Quia modus maior est Imperfectus propter absentiam eius signi, Tempus imperficit binarius numerus, & prolatio est Imperfecta, propter absentiam puncti. Minori tactu mensurantur notulæ, propter binarium numerum, qui & diminutionem significat. Pausa modalis quæ attingit quatuor lineas, valorem longæ continet.

H 4

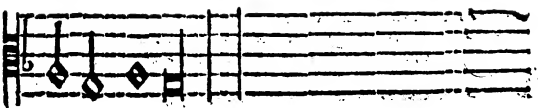
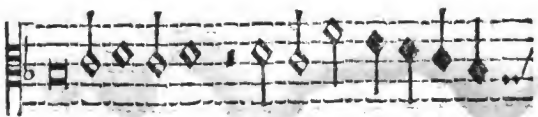
Exem

*Exemplum modi minoris
perfecti.*

Hen: Isaac.

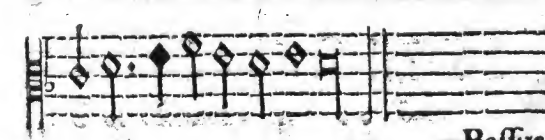
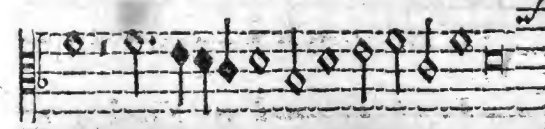
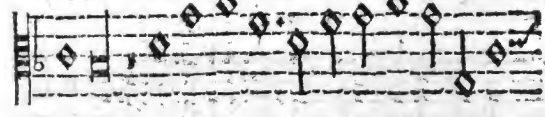
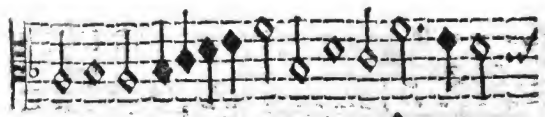
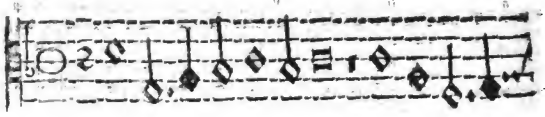


Signum



H 5

Signum



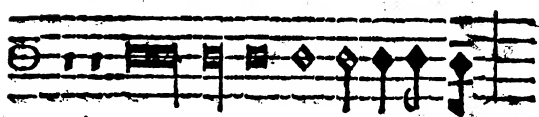
Bassus.

BASSVS.



*Signum C valor notularum in
tempore Perfecto.*

12 6 5 1 2 4 8 16



**Tactibus maioribus, quia Signum
est essentiale.**

Sola

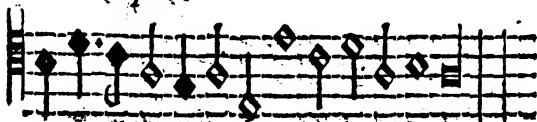
Sola brevis est perfecta propter circulum, reliquæ notæ omnes sunt imperfectæ propter absentiam eorum signorum, quæ perfectiones ostendunt. Semibrevis valet tactum maiorem, quia signum est essentielle.

TENOR.

Isaac,

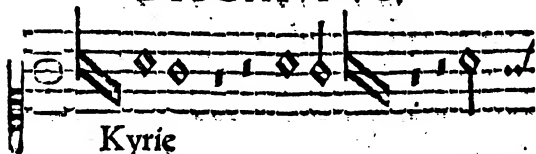


Kyrie



eleison,

DISCANTVS,



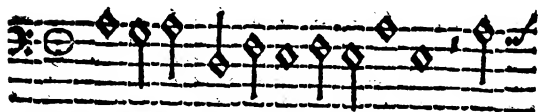
Kyrie

eleison,

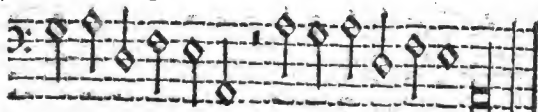


eleison,

BASSVS.

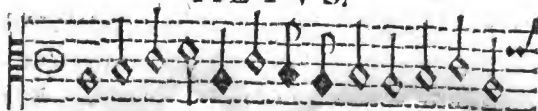


Kyrie

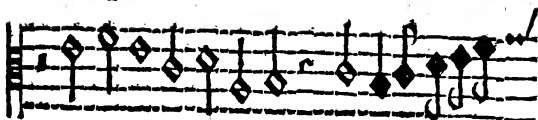


eleison,

ALTUS.



Kyrie

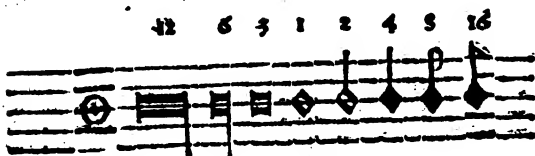


eleison,



eleison.

Signum & valor notularum in
prolatione perfecta cum tempore perfe-
cto.



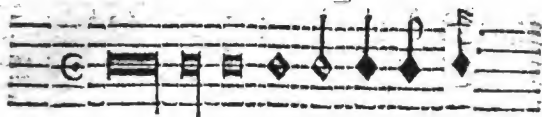
Tactibus Proportionatis, quando
omnibus vocibus prolatio perfecta præ-
fixa est.

Brevis propter circulum, & Semi-
brevis propter Punctum insertum circu-
lo ternaria dimensione censentur, Semi-
brevis valet tactum proportionatum,
quando omnes voces prolationem præfi-
xam habent, Vel quando per Canonem,
vt in sequenti Exemplo, notatur Propor-
tionatus tactus.

Signum

**Signum & valor notularum in
prolatione Perfecta, cum tem-
pore Imperfecto:**

8 4 2 1 3 6 12 24



**Tactibus Proportionatis, cum sin-
gulae voces referunt prolationem perfec-
tam:**

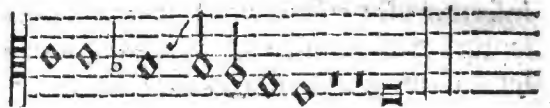
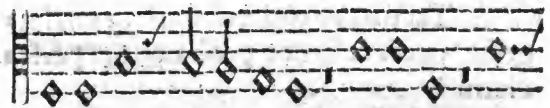
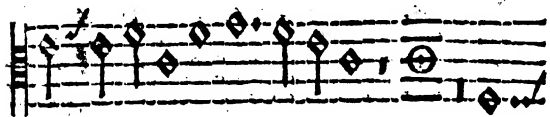
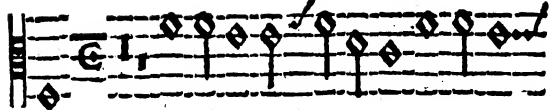
**Sola Semibrevis propter punctum
insertum est perfecta. Reliquae notae cens-
entur binario numero. Semibrevis va-
let tactum proportionatum.**

TENOR.

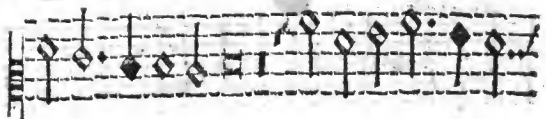
Gaudet cum gaudentibus.



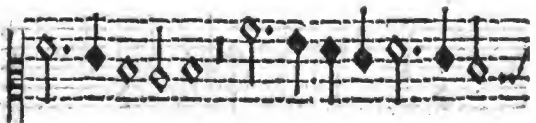
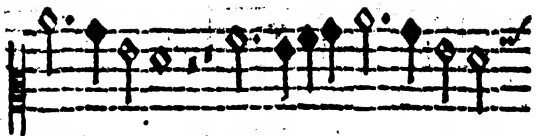
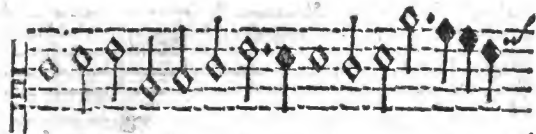
DISCAN.



DISCANTVS.

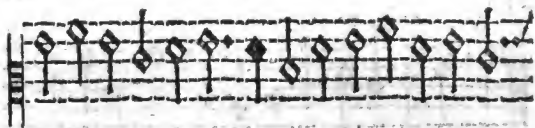


BASSVS.

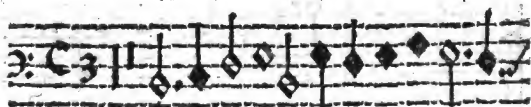


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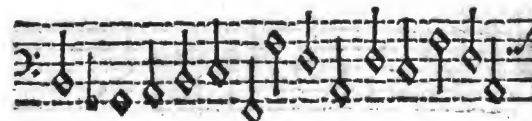
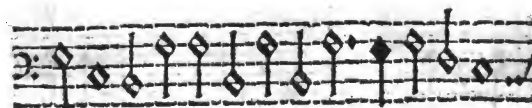
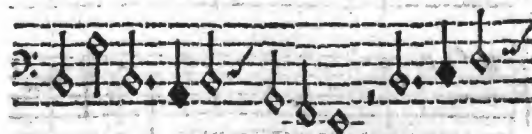
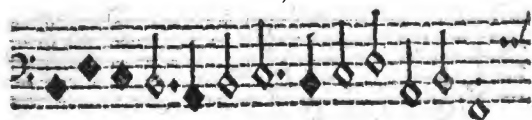
BAS



BASSVS.



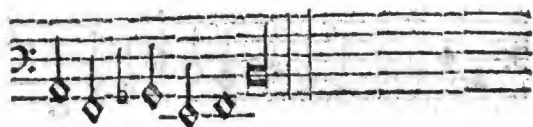
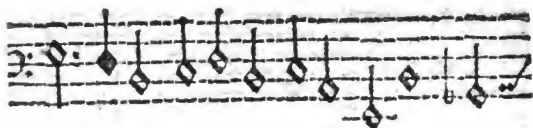
ALTVS.



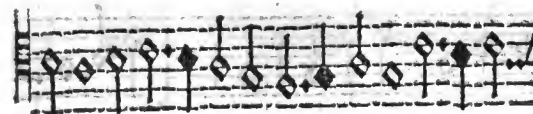
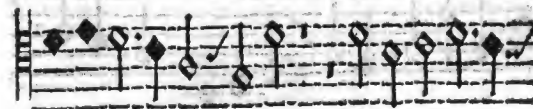
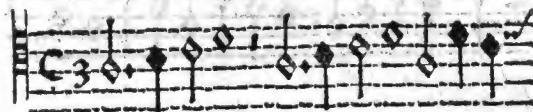
151

I a

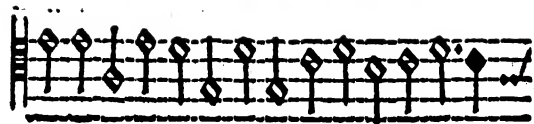
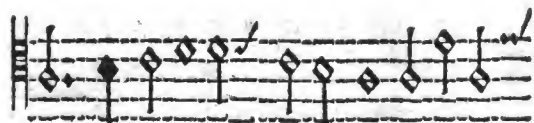
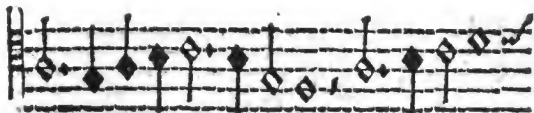
Alus



ALTUS.

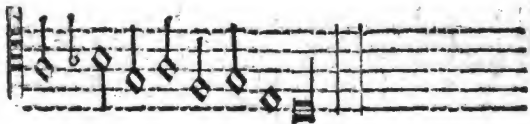


Eadem

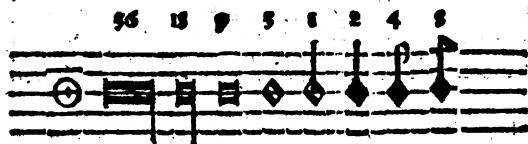


I 3

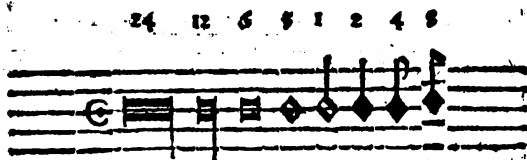
Eadem



Eadem autem signa vni tantum voci præfixa vel inserta, sequentem constituent valorem, & ad augmentationem pertinent.



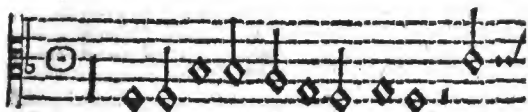
Tactibus maioribus quia signum non est diminutum.



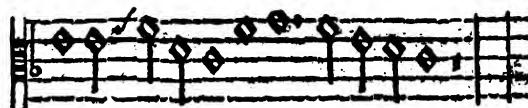
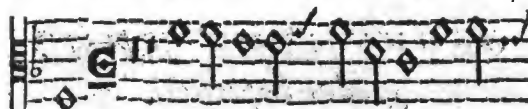
Tactibus maioribus.

Exem.

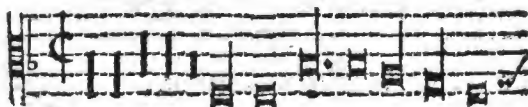
Exemplum ex Missa Iosquini
Lomme arme.



Sanctus



Resolutio.



1 4

SE



SEQVNTVR NVNC
gradus Imperfecti.

Signum & valor notularum in modo maiori Imperfecto.



Tactibus maioribus,

Sola

Sola Brevis perfecta est, propter ternarium numerum additum semicirculo. Reliquæ notæ omnes cum nullis perfectionibus notentur, imperfectæ sunt.

EXEMPLVM.

TENOR.

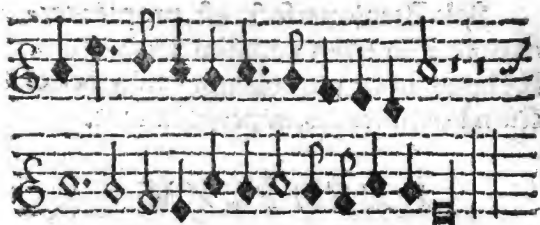


DISCANTVS.



I 5

Altus.

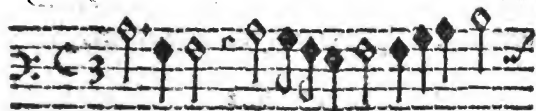


A L T V S.



Bassus.

BASSVS.



Modus

Modus minor Imperfectus, tempus imperfectum & prolatio imperfecta, sub his vſitatis ſignis comprehenduntur.

♩ C 2

C A P V T III.

De Taċtu.

Quid eſt Taċtus?

Eſt motus manu Cantoris factus, in Cantu meſuram æqualiter dirigens.

Quotuplex eſt Taċtus?

Eſi veterum Cantiones ad vnum tantum Taċtum, quem nos maiorem vocamus, referuntur, tamen recentiores triplicem Taċtum conſtituerunt, videlicet Maiorem, Minorem & Proportionatum.

Quid eſt maior Taċtus?

Qui in his ſignis O C duas Minimas

mas continet, vel in his $\Phi\Phi$ duas Semis
breues, Alteram depressione, alteram ele
uatione.

Quando vtimur maiori Tactu?

In signis essentialibus integris &
non diminutis, vel diuersis signis in vna
Cantilena coincidentibus,

Quid est Tactus minor?

Qui in his signis $\Phi\Phi$ C 2 O 2 duas
Minimas continet, alteram depressione,
alteram eleuatione. Nam maior & minor
Tactus diuiduntur in duas æquales par
tes.

Vbi vtimur minori Tactu?

In signis diminutis, quæ cum hodie
sint vsitatissima, inde fit, vt hic Tactus in
crebriori sit vsu quam reliqui.

*Quid est Tactus Proportio
natus?*

Qui

Qui tres Semibreves vel tres Minimas continet, duas depressione tertiam elevatione, Nam hic Tactus non in duas sed tres æquales partes diuiditur,

Quis vsus est huius Tactus?

In tripla Proportionē & Prolatione Perfecta, ac in Hemiolis quando eadem signa in singulis vocibus, simul coincidunt.

O₃ C₃ O O O O O

CAPVT IIII.

De Punctis.

Quid est Punctum?

Est minimum quoddam signum, quod notulis accidentaliter præponitur, post

postponitur, vel interponitur, ut eas
vel perficiat, diuidat, alteret, vel dimidia
parte valoris augeat.

*Quotuplex est Pun-
ctum?*

Quadruplex, Additionis, Altera-
tionis, Diuisionis & Perfectionis.

Additionis Punctum habet locum
in imperfectis Gradibus, reliqua tria in
perfectis vsurpantur.

*Quid est punctum Additio-
nis?*

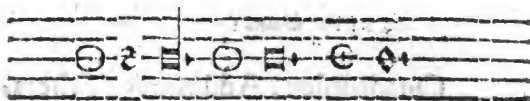
Quando notula a tergo asseribitur,
eandem dimidio valore auget,



Quid

Quid est punctum Perfectionis?

Quod notulam, cui adhæret, ab imperfectione defendit.



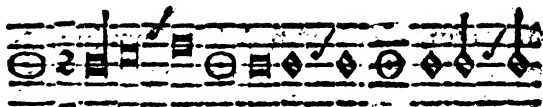
Quid est punctum Alterationis?

Quod supra propinquam notulam collocatur, cui duplicem valorem tribui significat ratione Alterationis. Ab exercitatis sæpè omittitur, à pueris discendi causa ascribitur.

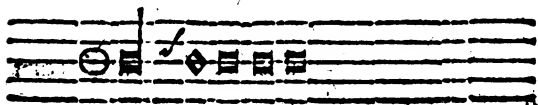
Quid est punctum Divisionis?

Quod inter duas notulas paulo altius collocatur, quas ita dirimit, ne eidem perfectioni annumerentur.

Transpor.



Transportationis punctum etiam vocatur, quando significat propinquam figuram ad tertiam vel quartam notulam transferendam esse.



CAPUT V.

De Augmentatione.

Quid est Augmentatio?

Est incrementum notularum ex ceteris Signis aut Canonibus ultra communem & essentialem ipsarum valorem accedens.

*Quid vocas essentialem
valorem?*

Quando Semibrevis valet Tacum

228

K

mas

maiolem. Vbiunq; igitur Semibreuis
plus vel minus valet, ibi vel augmentatio,
vel diminutio accessit.

*Monstra valorem Semibreuis
in vsitatoribus signis ?*

I. REGVLA.

Semibreuis valet Tactum maiorem
in signis essentialibus. O C

II.

Eadem valet Tactum minorem, in
signis diminutis. Φ Φ

III.

In his signis augmentationis O C
Semibreuis valet tres Tactus maiores, ac-
cedente autem diminutione, Φ Φ tres
Tactus minores.

III.

In Prolatione perfecta vbi hac si-
gna

gna \odot \odot \odot \odot singulis vocibus prae-
figuntur, Semibrevis valet tactum pro-
portionatum.

Tyrones diligenter obseruent Semibrevis valorem, quo constituto, ex per-
fectionis & imperfectionis ratione, omni-
um reliquarum figurarum valorem, iuxta
gradus Musicales facile constituent.

Quot modis fit Augmentatio?

Tribus.

maior enim augmentatio. minor
Primo per Prolationem perfectam. *in una*
fiat debet \odot \odot *quinta*
partis

Secundo per Proportiones minoris
inæqualitatis. $\frac{1}{2}$ $\frac{1}{3}$ *tertia*
partis in

Tertio per Canones ascriptos, vt
Brevis sit Maxima, &c. *et c.*

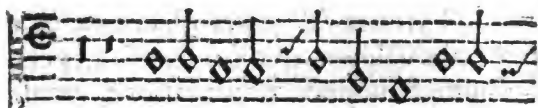
Quarto, nonnunquam ex paucita-
te notularum in aliqua voce augmentatio
subsumitur sine signis externis, quod
idem est, ac si augmentationis signa essent
ascripta.

Valorem Notarum in augmentatio-
ne supra constituimus.

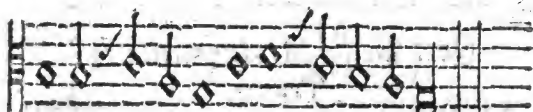
K 2

Exem.

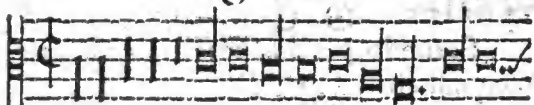
Exemplum Iosquini.
TENOR.



Christe



Resolutio.

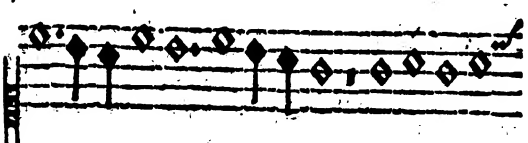
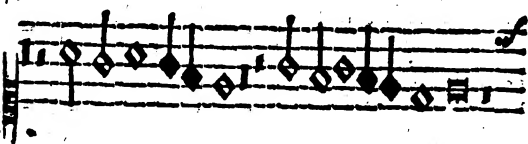
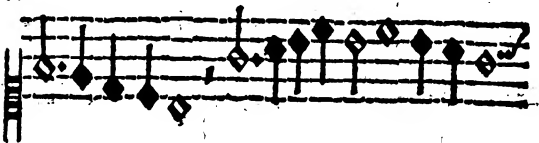
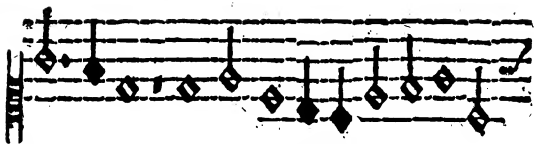


DISCANTVS.



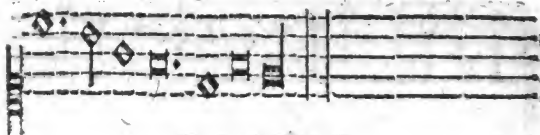
Christe

eleison.

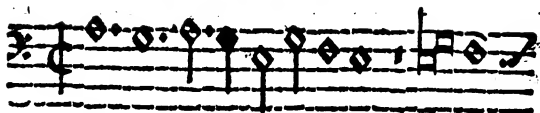


K . 3

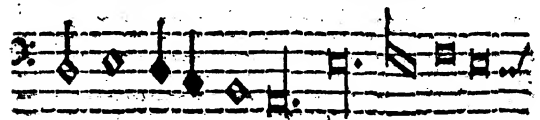
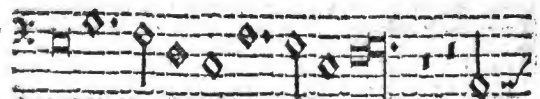
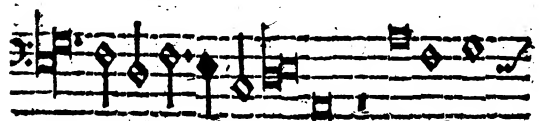
Bassus.



BASSVS



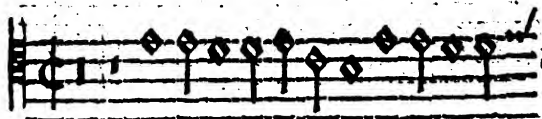
Christe



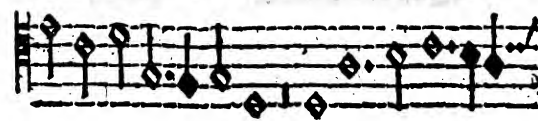
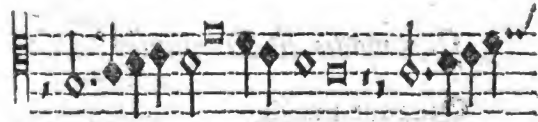
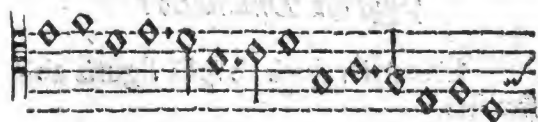
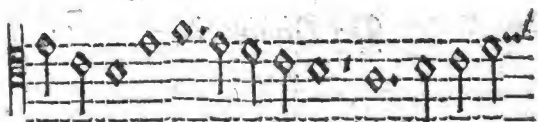
Altus.



ALTVS.



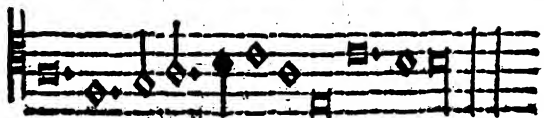
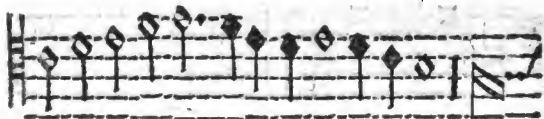
Chrifte



K

4

Caput



CAPVT VI.

De Diminutio-

ne.

Quid est Diminutio?

Est certi valoris ab ipsis figuris ab-
stractio.

Quot modis fit Diminutio?

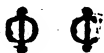
Quatuor modis.

Primo per binarium numerum Círc-
culo aut Semicirculo adiectum.

O₂ C₂

Secun-

Secundo per virgulam, ductam per Circulum vel Semicirculum.



Tertio per inuersionem Semicircu-

li.



Has tres Diminutionis species scribit Franchinus competere non ipsis figuris sed temporali mensuræ. Nam in talibus signis ait mensuram, non numerum. notularum minus. Inde tales Diminutiones Semeditates appellantur.

Quarto fit Diminutio per Proportiones maioris inæqualitatis, vt 2 3

Nonnunquam occurrit duplex Diminutio, quæ Diminutionis Diminutio vocatur, videlicet, quando per inuersum Semicirculū virgula ducitur \mathfrak{D} vel quando binarius numerus additur Semicirculo antea per virgulam Diminuto. \mathfrak{C} 2

Subijciam collationem essentialium

K 5

& di

& diminutorum signorum, ex quâ pueri
discrimen valoris cognoscent.

*Collatio signi essentialis ad
Diminutum.*

*Vallet in
hoc signo
intero*

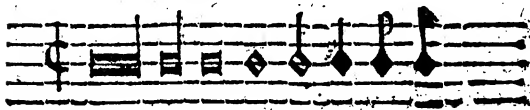
Tactibus maioribus.

*Indi-
mi-
nuto*

Tactibus minoribus.

*Collatio Diminutionis ad Diminu-
tionem Diminutionis.*

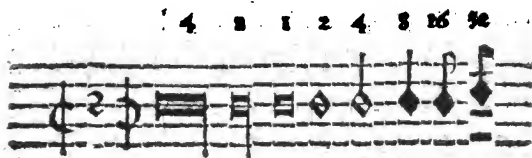
Diminutio.



Tactibus minoribus.

Dimi-

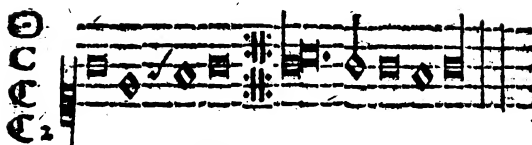
Diminatio Diminutionis.



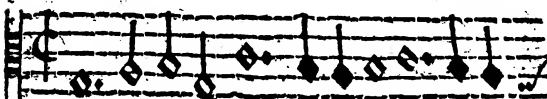
Tactibus minoribus.

EXEMPLVM.

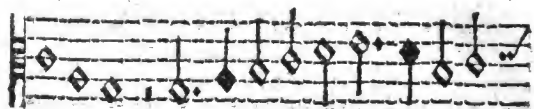
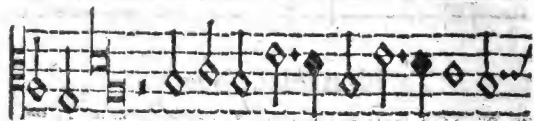
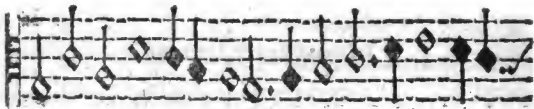
DISCANTVS.



TENOR.



Baffus.



BASSVS.



CAPVT



CAPVT VII.

De Imperfectione.

Quid vocant Musici Imperfectionem?

Quando tertia pars valoris notulae perfectae, aut quando minor aliqua pars valoris, propter aliquas causas, notulae perfectae detrahatur.

Quotuplex est Imperfectio?

Duplex

Duplex { Totalis &
Partialis.

Quid est Totalis ?

Quando propinqua figura tertiam partem valoris aufert.

Quid est Partialis ?

Quando aliqua tantum pars valoris à remota figura detrahitur.

Quid vocas propinquam & remotam Figuram ?

Notulas vel Pausas , quarum tres perfectionem constituunt. Propinquæ dicuntur , quod propinquum locum prope perfectas figuras obtinent.

Quid vocas remotam Figuram ?

Notulas vel Pausas sequentes propinquam figuram.

Est

Est igitur in Modo maiori perfecto
Maxima perfecta figura, Longa propin-
qua, Brevis remota, reliquæ sunt remo-
tiores & remotissimæ.

In Modo minori perfecto, Longa
est perfecta, Brevis propinqua, reliquæ re-
motiores & remotissimæ.

In tempore perfecto Brevis est per-
fecta, Semibrevis propinqua, reliquæ re-
motæ & remotissimæ.

In Prolatione perfecta, Semibrevis
est perfecta, Minima propinqua, reliquæ
sunt remotæ vel remotissimæ figuræ.

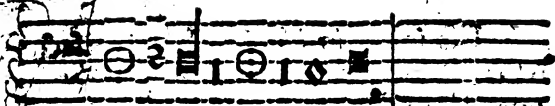
Dic regulas de Imperfe-
ctione.

Quatuor tantum Notulæ imperfi-
ci possunt, Maxima, Longa, Brevis, &
Semibrevis.

II.

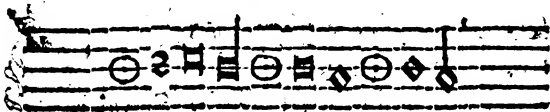
Pausæ imperficiunt, sed nunquam
imperficiuntur.

III. Ab



III.

Ab antecedentibus & sequentibus,
vel propinquis, vel remotis figuris notula
la imperfectiuntur.



IIII.

Tantum valoris figura aufert imper-
fectione quantum ipsa continet.

V.

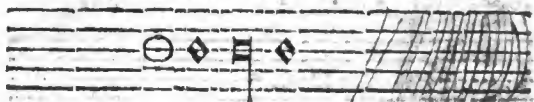
Perfecta nota inter propinquas vel
remotas figuras collocata nullo puncto
Diuisionis interueniente, à præcedente
imperficitur.



VI, Dux

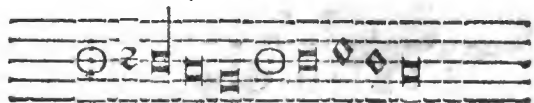
VI.

Dux partiales imperfectiones in eandem notulam possunt cadere.



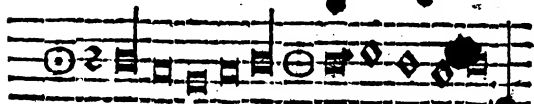
VII.

Dux propinquæ figuræ nullo puncto eas dirimente non imperficiunt, quia per alterationem ipsæ inter se ternariam dimensionem constituunt.



VIII.

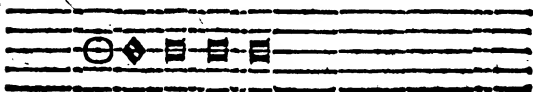
Tres propinquæ figuræ, cum inter se perfectionem compleant, non imperficiunt nisi puncto dirimantur.



IX. Im

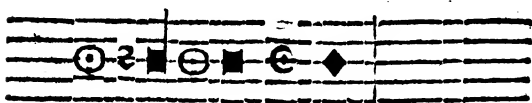
IX.

Imperfectio transfertur ad ultimam, quando tres vel quatuor maiores figuras coniunctas propinqua antecedit.

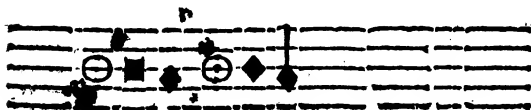


X.

1. Color imperficit notam, si tota est colorata, totaliter imperficitur, si dimidia pars tantum coloratur, partialiter imperficitur.



2. Color coniungit maiorem notulam, cum minori in perfectis gradibus.

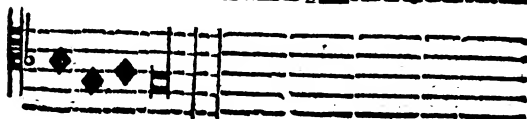
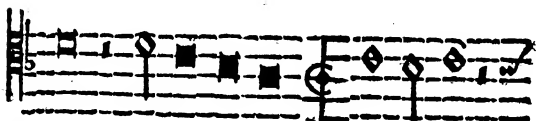
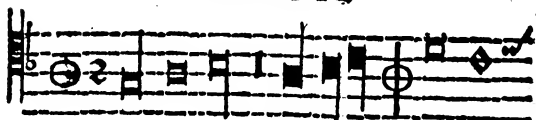


3. In

-

5. Hemiolam constituunt denigratae
notulae, qua de re infra dicetur.

TENOR.



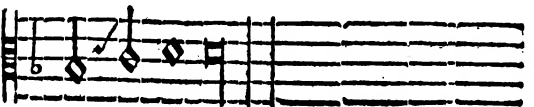
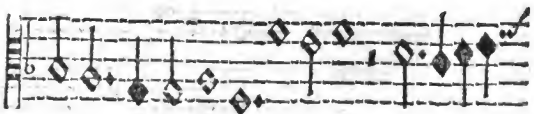
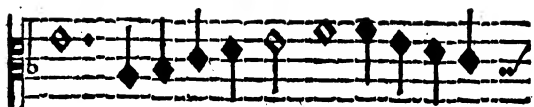
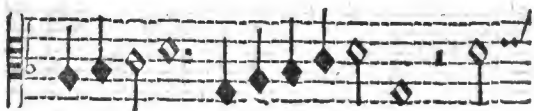
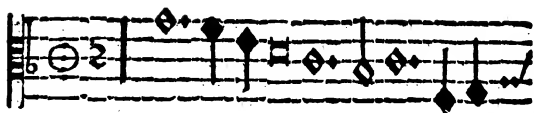
L. 2

Discant

DISCANTVS.



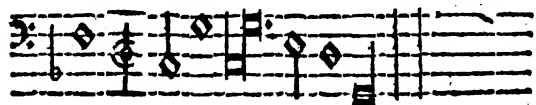
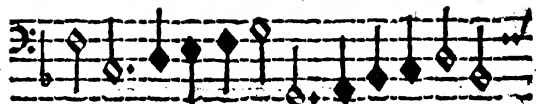
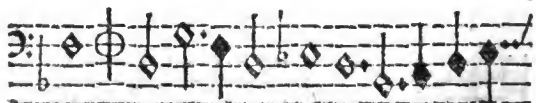
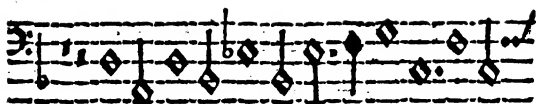
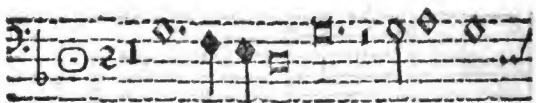
ALTUS.



L 3

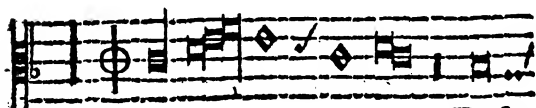
Bassus.

BASSVS.

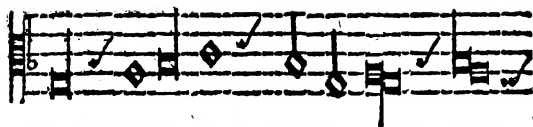
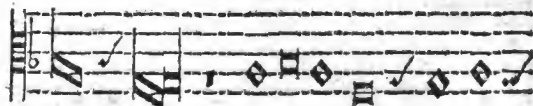
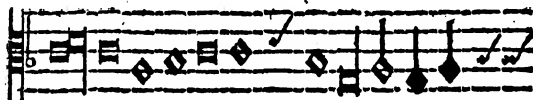
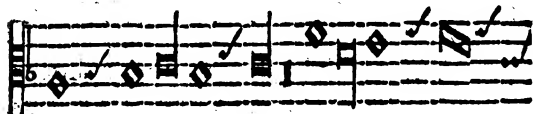


Martinus Agricola.

TENOR.



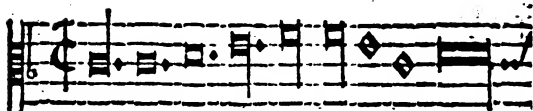
Refo



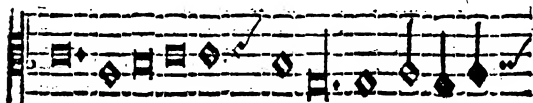
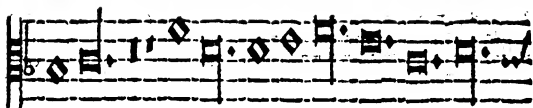
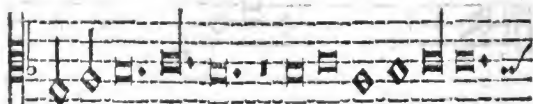
L 4

Refo.

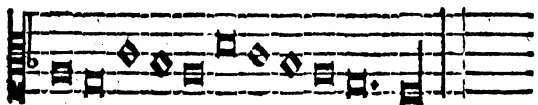
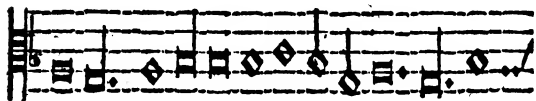
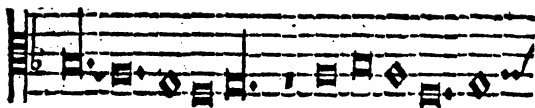
Resolutio Tenoris.



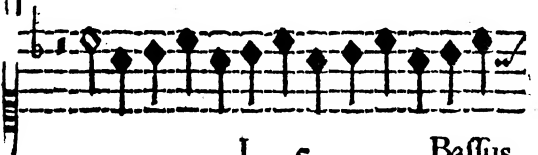
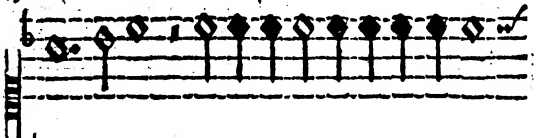
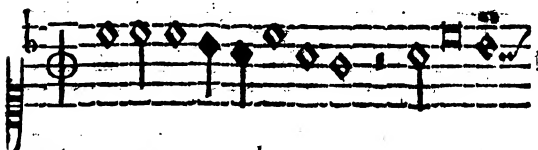
**Pausa modalis ante signum colloca-
ta nullum silentium ; sed Modum mino-
rem perfectum ostendit ; vt supra indica-
tum est.**



Discans

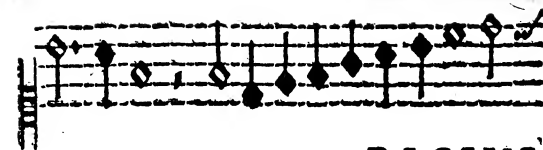
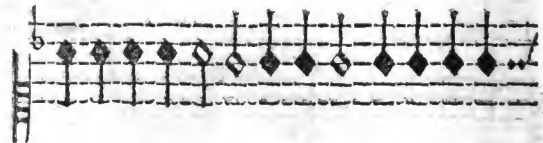
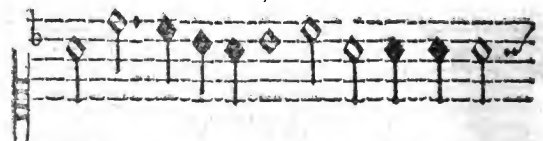
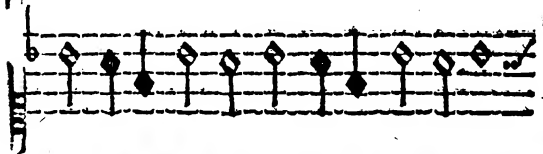
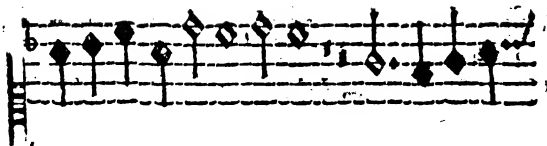


DISCANTVS.



L 5

Bassus.



BASSVS.



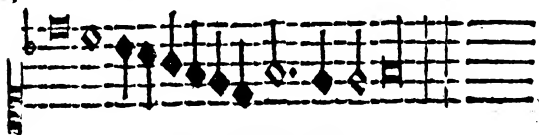
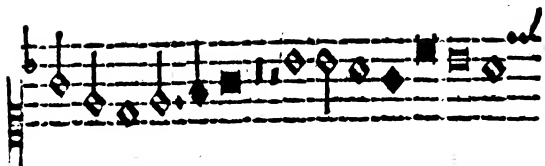
Bassus.



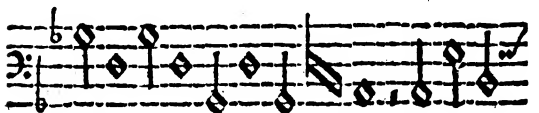
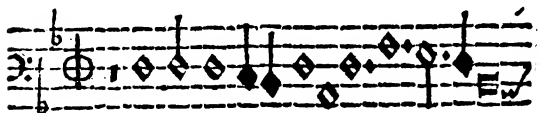
Bassus.



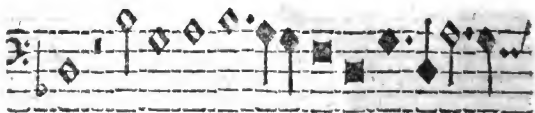
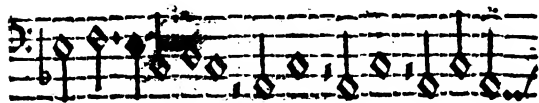
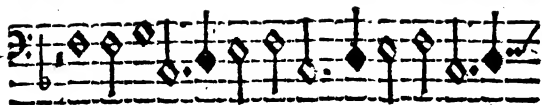
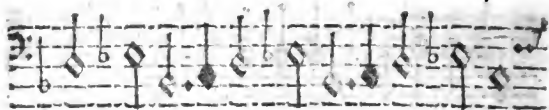
Bassus.



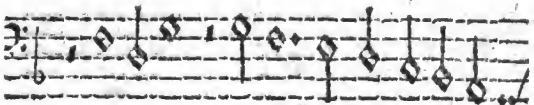
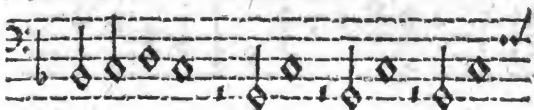
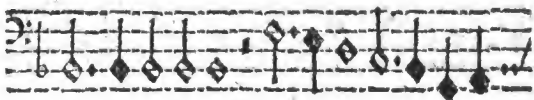
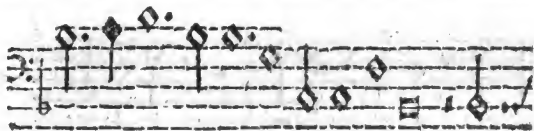
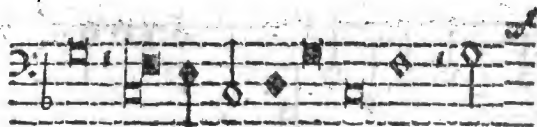
BASSVS.



Altus.

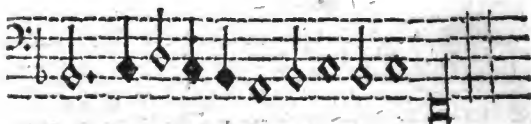
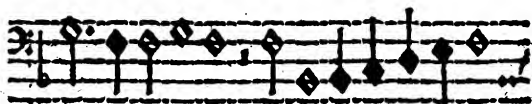
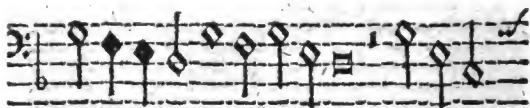
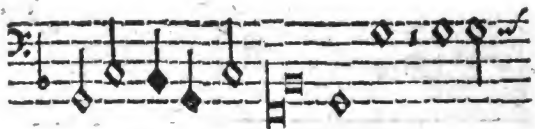


Altus.



M

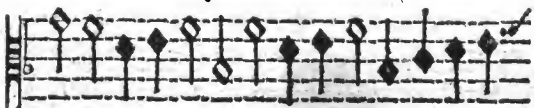
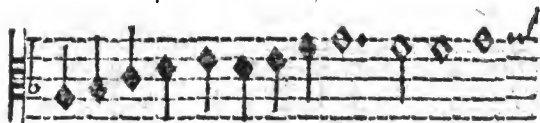
ALTVS.



ALTVS.

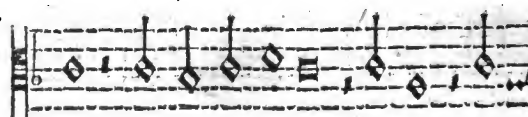
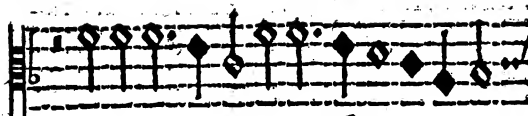
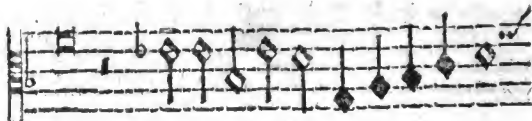


Caput

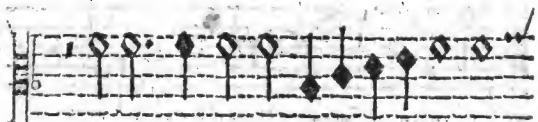
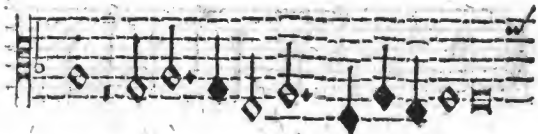
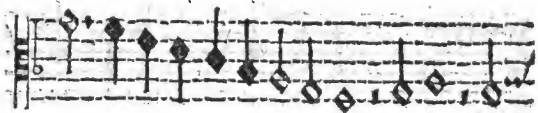
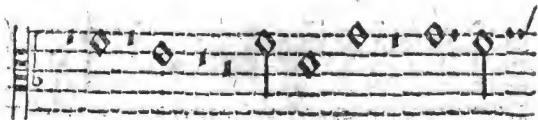
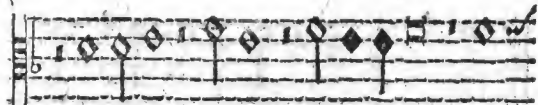


M 2

Caput

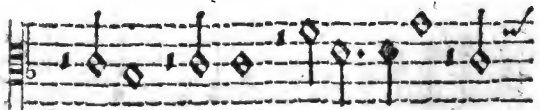
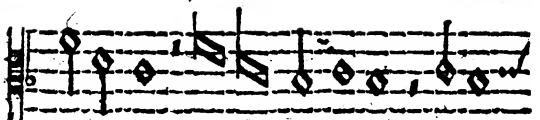
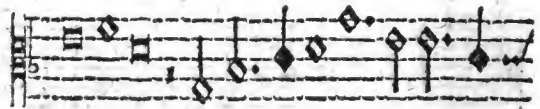
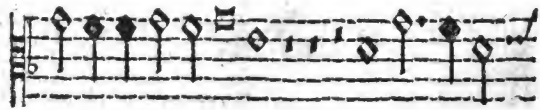
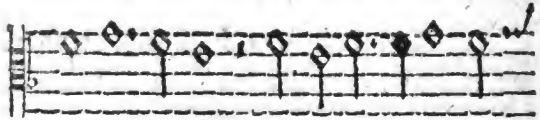


Caput

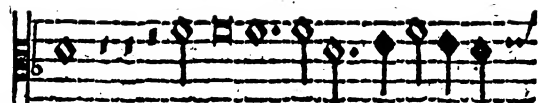
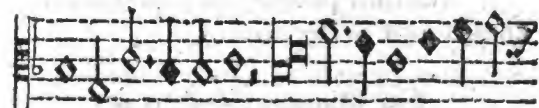
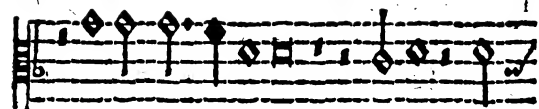
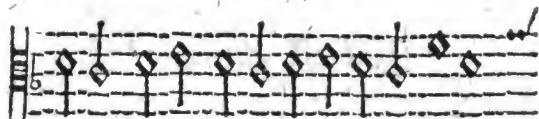
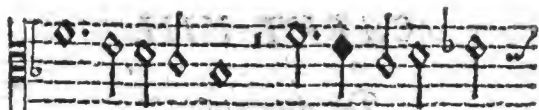


M 3

Caput



Caput



M 4

Caput

CAPVT VIII.

De Alteratione.

Quid est Alteratio?

Est proprii valoris secundum notulae formam duplicatio.

Quae notulae alterantur?

Tantum propinquae, quarum tres constituunt perfectionem.

Cur inuenta est Alteratio?

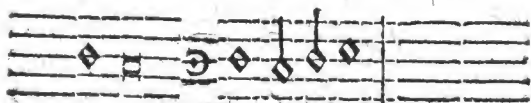
Ad implendam perfectionem, ideoque sicut & imperfectio, tantum vsurpatur in gradibus perfectis.

Subijce regulas de Alteratione?

I.

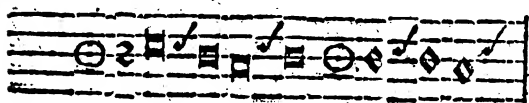
Cum

Cum duæ propinquæ notulæ collocantur inter duas maiores figuras, sine puncto diuisionis & sine colore, secunda perpetuo alteratur,



I.

Idem fit, cum punctum diuisionis duas notulas propinquas ab alijs dirimit.



III.

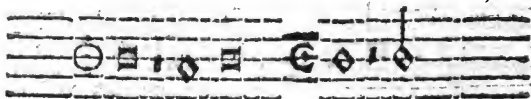
Alteratio sicut & imperfectio non cadit in Pausas, sed tantum in notulas.

M 5

Sicut

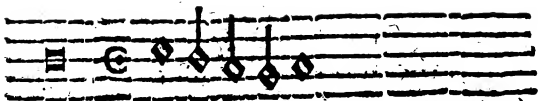
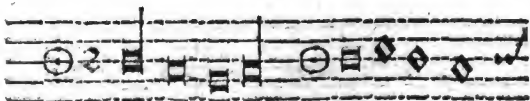
iii

Sicut autem Pausa non imperfectatur, & tamen imperfectit, Ita & Pausa non alteratur sed alterat.



V.

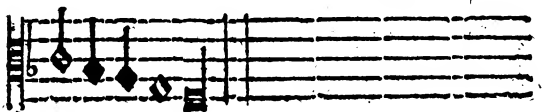
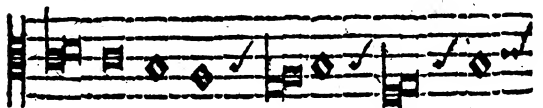
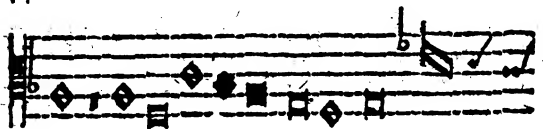
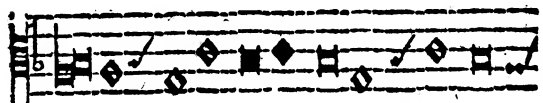
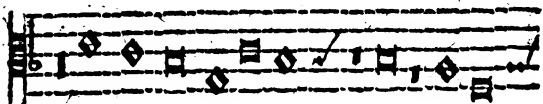
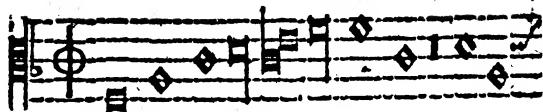
Tres propinquæ figuræ per se con-
stituunt perfectionem, & non admittunt
alterationem, nisi punctum Diuisionis vel
Coloratæ notulæ interijciantur.



Exem-

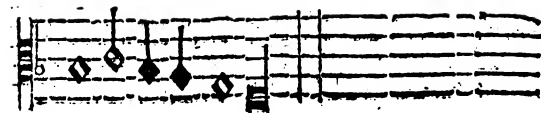
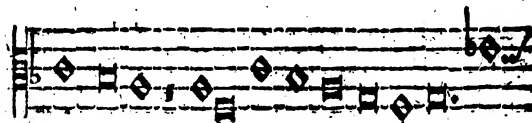
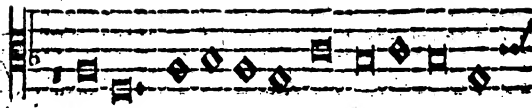
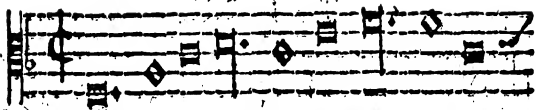
EXEMPLVM,

TENOR.



Resolu

Resolutio.



Caput

CAPVT VLTIMVM,

De Proportionibus.

Quid est Proportio?

Est duarum quantitatum ad inuicem relatio.

Quotuplex est?

Duplex, Aequalitatis & Inæqualitatis.

Quid est Proportio Aequalitatis?

Cum duæ æquales quantitates inter se conferuntur, vt tria ad tria, linea tripedalis ad tripedalem.

Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates
inter

*Quot sunt species harum Pro-
portionum vsitatae?*

Etsi multae sunt species, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Musicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$,
& ex genere superparticulari Sesquialte-
ra $\frac{3}{2}$ & Sesquitertia $\frac{4}{2}$

Quibus opponuntur contrariae Sub-
dupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$,
Subsesquialtera $\frac{2}{3}$, Subsesquitertia $\frac{2}{4}$

Quid est dupla Proportio?

Quae Notulas & Pausas suas dimi-
dio valore priuat.

Quomodo cognoscitur?

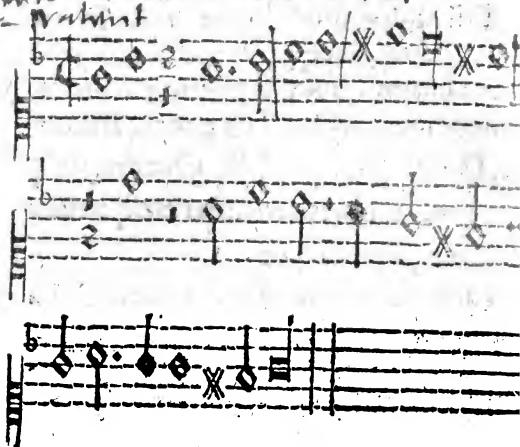
Quando maior numerus minorem
bis in se continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM.

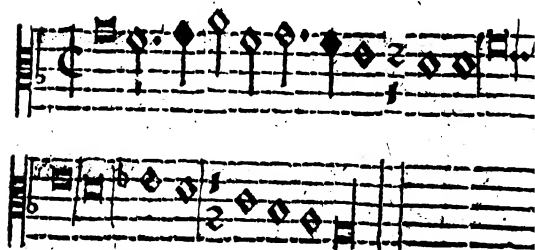
EXEMPLVM

Quand. vlt. 2. v
 sanibruis knie
 tache- vultant

DISCANTVS.



TENOR.



Quid

Quid est tripla Propor-
tio?

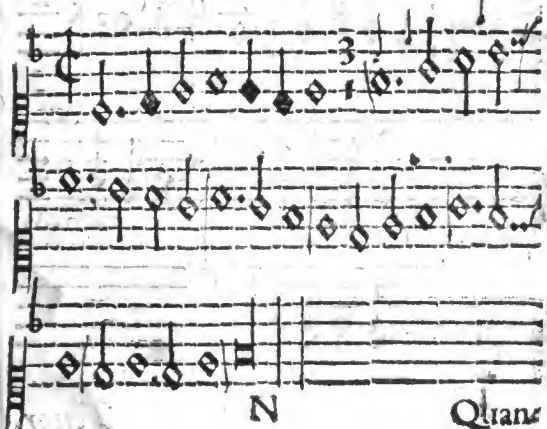
Quæ suis Notulis & Pausis tertiam
 valoris partem adimit, 3 C *Comma*

Quomodo deprehenditur?

Quando maior numerus minorem
 ter in se continet, 3 9
 1 3

EXEMPLVM.

DISCANTVS.



N

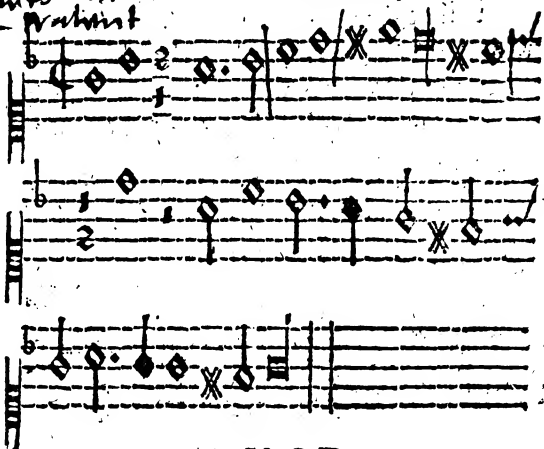
Quanz

gid

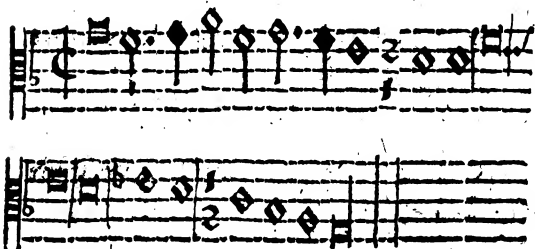
EXEMPLVM

Quand. vlt. d. r.
sannhants kniaß
hach- vahnst

DISCANTVS.



TENOR.



Quid

Quid est tripla Propos.

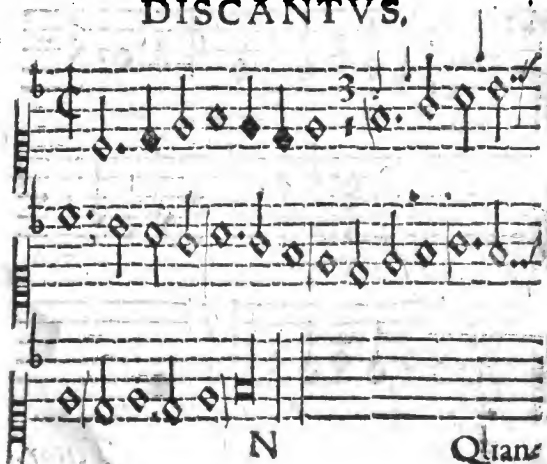
Quæ suis Notulis & Pausis tertiam
valoris partem adimit.

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet, 3 9
1 3

EXEMPLVM.

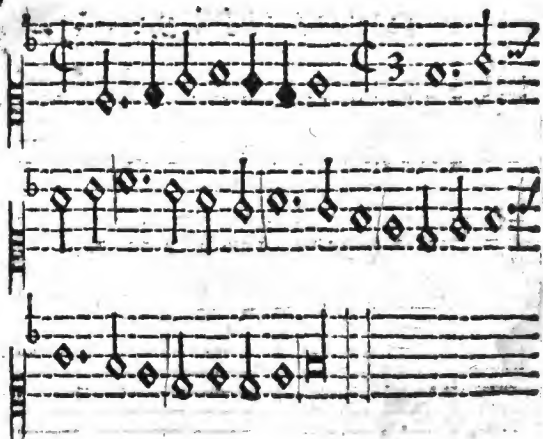
DISCANTVS.



Quando tripla Proportio in omni-
bus Cantilenæ partibus simul notatur, vel
in exordio, vel in medio, ad tactum pro-
portionatum recentiores Musici eam res-
ferunt.

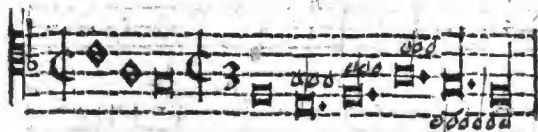
EXEMPLVM.

DISCANTVS.



Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

Quæ Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla, *Quando vult quadrupla
vult subquadrupla*

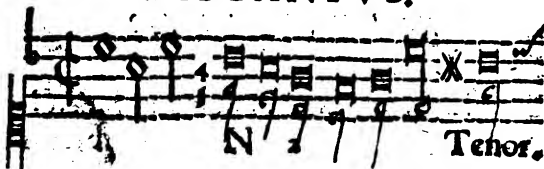
Vnde cognoscitur?

Quando maior numerus minorem
quater præcise complectitur.

4 16
1 4

EXEMPLVM.

DISCANTVS.



Inter se conferuntur, ut duo ad quatuor,
linea tripedalis ad bipedalem, De hac
in Musica agitur.

Quotuplex est Proportio Inae-
qualitatis?

Duplex,

Maioris inaequalitatis, & Minori
is Inaequalitatis.

Quid est Proportio Maioris
Inaequalitatis?

Cuius superior inscriptionis nume-
rus maior est inferiori, ut $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetque
vim minuendi valorem Notarum.

Quid est Proportio Minoris
Inaequalitatis?

Cuius superior inscriptionis nume-
rus minor est inferiori, ut $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetque
vim augendi valorem Notarum & Pau-
sarum.

Quot

*Quot sunt species harum Pro-
portionum vsitatae?*

Et si multae sunt species, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Musicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$,
& ex genere superparticulari Sesquialte-
ra $\frac{3}{2}$ & Sesquitertia $\frac{4}{3}$

Quibus opponuntur contrariae Sub-
dupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$,
Subsesquialtera $\frac{2}{3}$, Subsesquitertia $\frac{3}{4}$

Quid est dupla Proportio?

Quae Notulas & Pausas suas dimi-
dio valore priuat.

Quomodo cognoscitur?

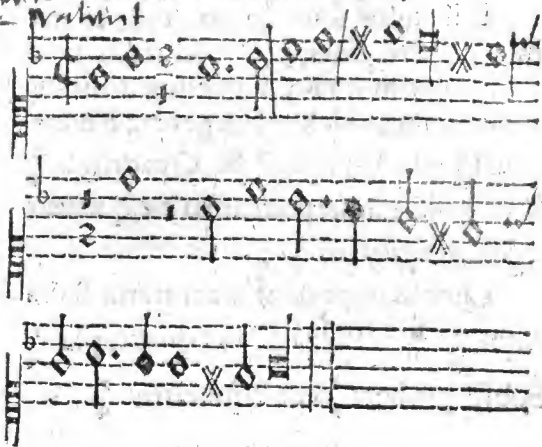
Quando maior numerus minorem
bis in se continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM.

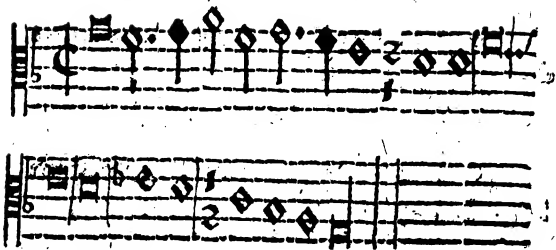
EXEMPLVM

Quand. vlt. 2. v.
 sanib. n. s. k. n. a. b.
 h. a. b. e. v. a. l. u. n. t.

DISCANTVS.



TENOR.



Quid

Quid est tripla Propo-
tio?

Quæ suis Notulis & Pausis tertiam
valoris partem adimit. 3 *C M m - t m - m*

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet, 3 9
1 3

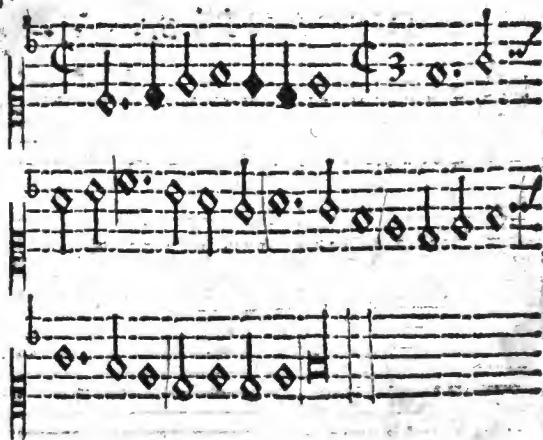
EXEMPLVM.
DISCANTVS.

N Quare

Quando tripla Proportio in omni-
 bus Cantilenæ partibus simul notatur, vel
 in exordio, vel in medio, ad tactum pro-
 portionatum recentiores Musici eam re-
 ferunt.

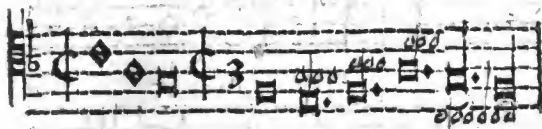
EXEMPLVM.

DISCANTVS.



Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

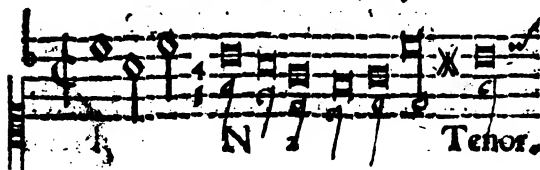
Qua Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla. *Quando vultis fac brevis
Vnde tunc est goli hinc*

Vnde cognoscitur?

Quando maior numerus minorem
quater præcise complectitur. $\frac{4}{1} \frac{16}{4}$

EXEMPLVM.

DISCANTVS.



Inter se conferuntur, ut duo ad quatuor,
linea tripedalis ad bipedalem. De hac
in Musica agitur.

scripsit
habet 2 partes

Quotuplex est Proportio In-
qualitatis?

Duplex.

Maioris inæqualitatis, & Min-
oris Inæqualitatis.

Quid est Proportio Maioris
Inæqualitatis?

Cuius superior inscriptionis nume-
rus maior est inferiori, ut $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetq;
vim minuendi valorem Notarum.

Quid est Proportio Minoris
Inæqualitatis?

Cuius superior inscriptionis nume-
rus minor est inferiori, ut $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetq;
vim augendi valorem Notarum & Pau-
sarum.

Quot

*Quot sunt species harum Pro-
portionum vsitatae?*

Et si multae sunt species, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Musicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$,
& ex genere superparticulari Sesquialtera
 $\frac{3}{2}$ & Sesquitertia $\frac{4}{2}$

Quibus opponuntur contrariae Sub-
dupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$,
Subsesquialtera $\frac{2}{3}$, Subsesquitertia $\frac{2}{4}$

Quid est dupla Proportio?

Quae Notulas & Pausas suas dimi-
dio valore priuat.

Quomodo cognoscitur?

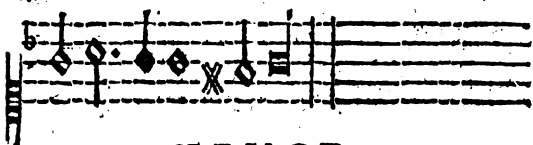
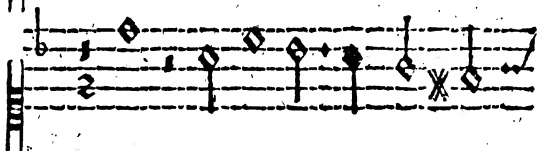
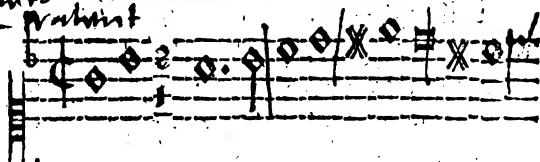
Quando maior numerus minorem
bis in se continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM.

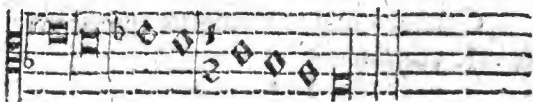
EXEMPLVM.

Quand. vlt. d. r.
 canth. vlt. d. r.
 h. d. r. vlt. d. r.

DISCANTVS.



TENOR.



Quid

Quid est tripla Propor-
tio?

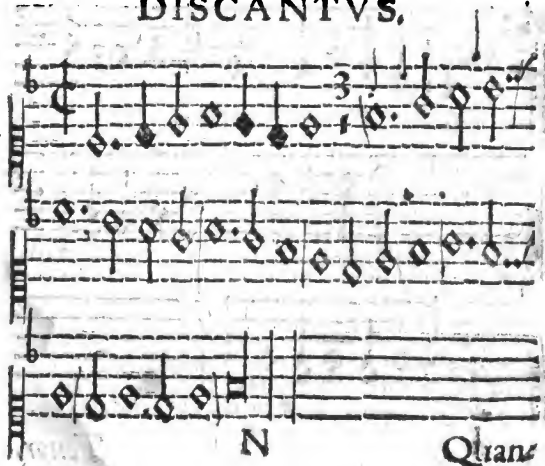
Quæ suis Notulis & Pausis tertiam
valoris partem adimit. 3 *Quæ tripla*

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet, 3 9
1 3

EXEMPLVM.

DISCANTVS.



Quando tripla Proportio in omni-
bus Cantilenæ partibus simul notatur, vel
in exordio, vel in medio, ad tactum pro-
portionatum recentiores Musici eam re-
ferunt.

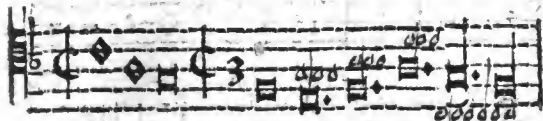
EXEMPLVM.

DISCANTVS.



Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

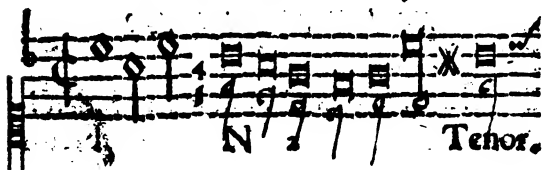
Quæ Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla. *Quando vult quadrupla
vult subquadrupla*

Vnde cognoscitur?

Quando maior numerus minorem
quater præcise complectitur. $\frac{4}{1} \frac{16}{4}$

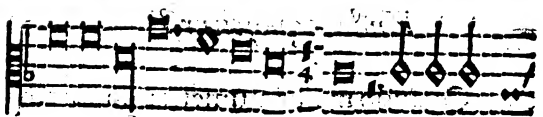
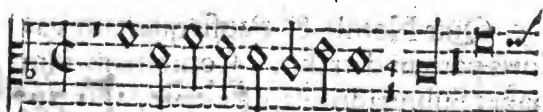
EXEMPLVM.

DISCANTVS.





TENOR.



Quid est Sesquialtera?

In qua tres Minimæ, aut Semibrevis

breuis & Minima vni Tactui accommo-
dantur, 3 6

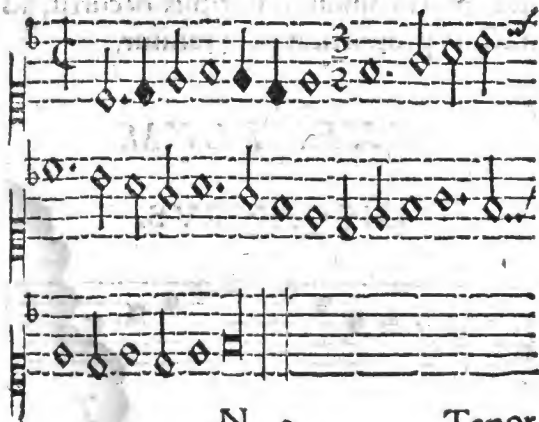
2 4

Quomodo cognoscitur?

Quando maior numerus minorem
semel, & insuper dimidiam ipsius partem
continet,

EXEMPLVM.

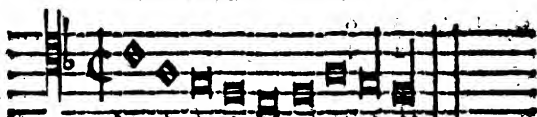
DISCANTVS.



N 3

Tenor,

TENOR.

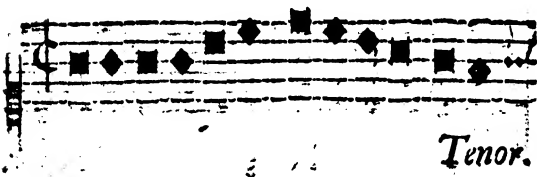


Hoc exemplum Cochleari ex Musica Glareani appositum, ut pueris monstraremus discrimen inter Triplam & Sesquialteram,

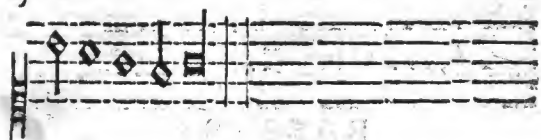
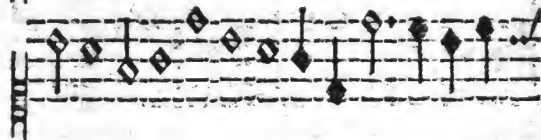
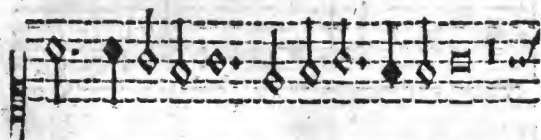
Ad Sesquialteram Proportionem etiam Hemiola referatur, quæ quando in una voce notatur ut Sesquialtera, quando simul in omnibus vocibus occurrit, ad tactum proportionatum canitur,

EXEMPLVM.

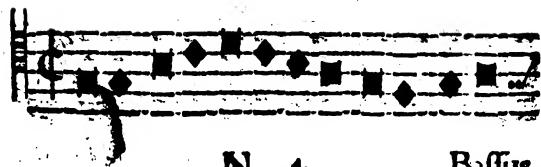
DISCANTVS.



Tenor.

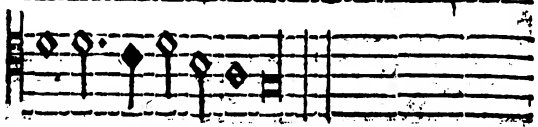
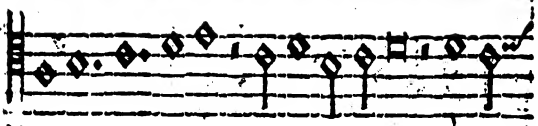
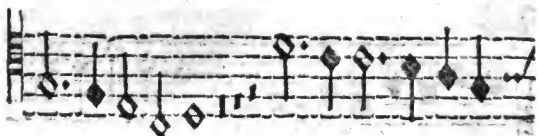
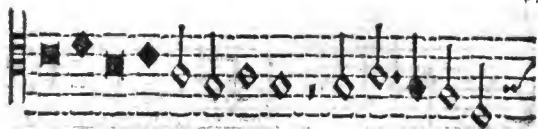
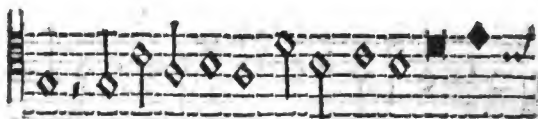


TENOR.

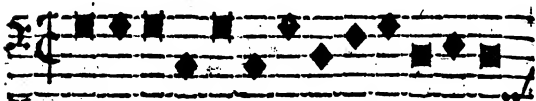


N 4

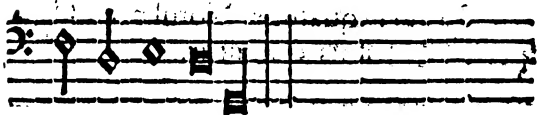
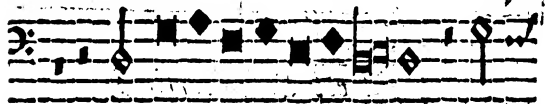
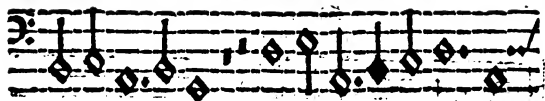
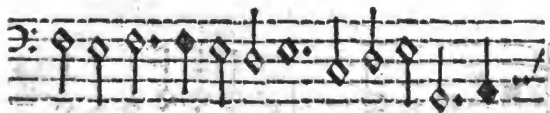
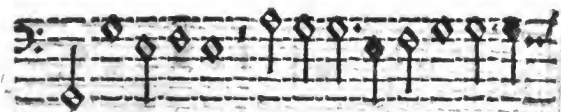
Bassus.



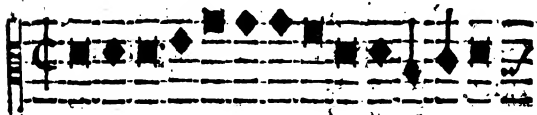
BASSVS.



Altus.

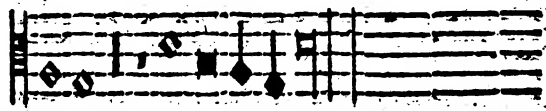
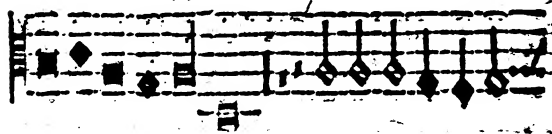
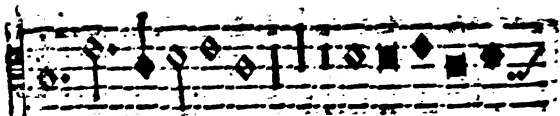


ALTVS.



N 5

Quid



Quid est Sesquitertia ?

In qua quatuor Notulae eiusdem
speciei, pro tribus canuntur.

Quomodo cognoscitur ?

Quando maior numerus minorem
semel & insuper tertiam eius partem con-
tinet.

4	5	12
3	6	8

Exem.

EXEMPLVM

DISCANTVS.



TENOR.



REGV.

REGULÆ DE PRO- portionibus.

I.

Proportiones omnes contrariis Pro-
portionibus, vel signorum interpositione
solluntur.

II.

Tam ad Pausas quam ad Notulas
Proportiones referuntur.

III.

Alterationes & Imperfectiones in
gradibus Perfectis vim suam retinent.

F I N I S.

MAGDEBURGI
*In Officina Typographica
VVolffgangi Kirchneri.*

A N N O
1575.



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U N

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LIBRARY

Et igitur potius si linguarum dulces Musas
 Martiaque castra Zabelle impendens sag-
 gae Tibi iam de agnoscent artis tanti belli
 Et quo modo soleant frangit a gen-
 A scilicet perconari a tantis annis
 Conteritur pati viluera scribitur.
 Et toties subtrahitur manifesta periculi
 Quam bene olim inqualit an natus Roma
 Tumidus aut oppidum fopis cinota fuit
 Nec a huius mactura tangeret Volens glori-
 Sed ensis Chastus gerunt partes suas
 Tunc Tibi magna pavens Germania clausa non
 Nostram libertas fuit sanguine parva.





